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Saturday Review

AUGUST 9, 1952 TWENTY CENTS

H. A. Overstreet, author of "The Great Enterprise." (See page 13)

". . . Our passions, our desires, our fears are still those of the cave man, but our power to realize our wishes is something radically new. Man has survived hitherto because he was too ignorant to know how to realize his wishes. Now that he can realize them, he must either change them or perish."

—BERTRAND RUSSELL

(See "The Next Eighty Years," page 8)

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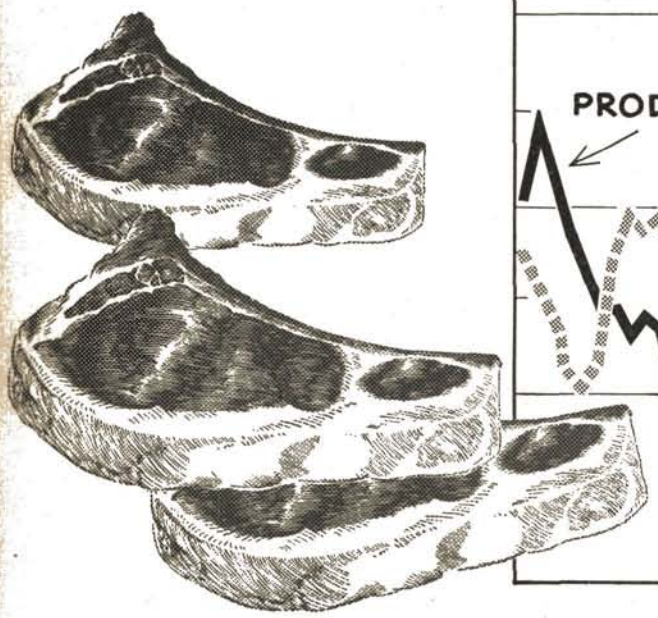
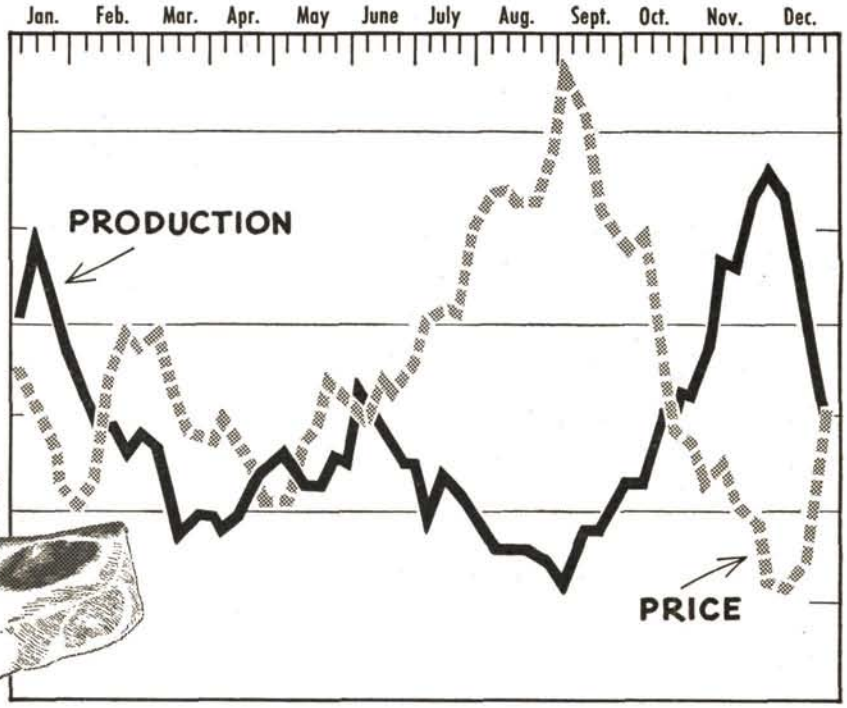
What law

sends pork prices up in summer

... down again in winter?





This chart shows the relationship between pork production and pork prices based on figures for 1947-49 (a typical period), which the government is now using as the index-base period.

The well known law of *supply and demand*. With pork, it works like this:

More than half the pigs are born in spring—also according to law, the *law of nature*. They spend a good six months growing to pork-chop size.

As a result, fewer pigs are ready for market during the summer months. And meat packers have to pay higher prices in order to get enough pork to fill customers' orders.

Then, along about the time the first leaves fall, all these pigs begin to come to market. And the same thing happens as with any other perishable commodity (strawberries, eggs or oranges) when there is suddenly a lot more than there was.

The price just naturally goes down!

The chart above shows how the cycle goes. *Less pork—higher prices* through the summer followed by *more pork, lower prices* during the winter.

Remember, summertime is the time when a big new meat crop is "growing up" on America's farms and ranches.

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WHO IS the real villain in America's terrible tragedy of traffic deaths — a tragedy that featured its millionth victim last year?

Reckless youth? Lax laws? Drunken driving? Speeding?

There is some evidence that darkness — just plain darkness — is more to blame than any of these. In a Connecticut area, for instance, where 182 pedestrians were killed at night in two years, *179 were killed on poorly lighted streets.*

Cities across the country have already been doing something about it — lighting their killer corners, illuminating their death-trap streets.

What happened?

Salt Lake City cut night deaths 92% in one area; Grand Rapids 78%; Bridgeport 93%; Houston 80%; Los Angeles 91%.

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Detroit attacked a dangerous area with better lighting and reduced the ratio from 7 to 1, to 1.6 to 1.

In Syracuse one test area showed 28 less accidents in three months.

The savings in property and man hours more than paid for the lighting costs. It is estimated that good street lighting could save the nation $1,450,000,000 a year — and the savings in human happiness are incalculable!

"When will they do this night-lighting job on a big scale, and not in just a few wide-awake towns?" asks the man who drives a car.

That old taxpayers' devil — cost — has been the big hurdle, as local municipal officials can tell you.

Realizing this, General Electric has thrown research and engineering talent against that problem — and has made some encouraging discoveries in lamp and light-fixture efficiency.

Take the case of Kansas City. In cooperation with their local power and light company, they decided to fight traffic deaths with light. Now they have before-and-after cost figures.

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When that news gets around properly, you'll see more action in American cities.

It isn't only in street lighting that General Electric engineers put their heads together with city officials to make things better for taxpayers. It's happening in problems of water shortage, waste disposal, traffic control, factory and home modernization, and in all the ways electricity can add to productivity.

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"I am beginning to wonder why I ever omitted Eric Linklater from *Cavalcade of the English Novel* . . . If I were rewriting the book today, I fear that I should be tempted to give him the space now occupied by, shall we say, D. H. Lawrence or James Joyce!" —EDWARD WAGENKNECHT, *Chicago Tribune*

"Fine, literate, pungent . . .

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The Saturday Review

AUGUST 9, 1952

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Good News

▶ David Vanzana of Jerusalem had a problem recently. Together with his goat, Mr. Vanzana waited for over an hour in the offices of the Religious Council in Jerusalem before he was able to speak to Rabbi Zazlansky, the Council head. Vanzana reported that his sheep and goats had been ordered slaughtered by the rationing authorities because no feed was available for them. However, the goat he had brought with him was an unblemished first-born male which, according to Jewish Law, had to be redeemed, and therefore, Vanzana refused to slaughter it despite the order. A letter was written by the Religious Council to the rationing authorities requesting necessary feed for the goat, and Vanzana and goat departed happily.

▶ The agent general of UNKRA, J. Donald Kingsley, revealed in Geneva that enough paper to provide approximately 7,500,000 textbooks for Korean school children is being shipped by UNKRA from the United States, Canada, and Japan.

▶ More food for more people! On the invitation of the Syrian Government, the Netherlands Society for Land Reclamation is planning to convert to agricultural use fifteen thousand acres of waste land in the Syrian valley of Gab. A detailed plan will be made after thorough air surveys of the region.

▶ Seventy-seven-year-old Charles Bang has been dispensing good cheer to fellow passengers on the Staten Island ferry for forty years. Every weekday morning, "Uncle Charlie," as he is known, distributes daisies, roses, and blue cornflowers which come from a small garden beside his home and from a small greenhouse he built himself. Handing a flower to a teen-age girl one morning, "Uncle Charlie" turned to a bystander and said: "She paid the price. She smiled."

▶ Small hands across the sea. Ten thousand Hawaiian schoolchildren are sending letters to their young Japanese colleagues as part of a campaign for greater international understanding. This letter writing drive is sponsored by the Hawaii Chapter and Pacific Division of the World Brotherhood Organization. The letters will be delivered by Honolulu's president of World Brotherhood Week during a thirty-day good will tour of Japan.

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TRADE Winds

PICKING UP THE PIECES

FROM "GIVE THE LADY WHAT SHE WANTS," by Lloyd Wendt and Herman Kogan (Rand McNally):

> Some years after Marshall Field & Co. had made merchandising history by insisting that every customer had the right to return goods that had proved unsatisfactory, an expensive tablecloth was imported from Italy by A. L. Bell, head of the linen department. When Bell told Marshall Field he was asking $800 for it, the head of the store answered: "Too much; you'll never sell it." A week later Field sent for Bell. "I was wrong," he said, "your judgment was better than mine. I dined on that tablecloth at a friend's house last night." The blushing Bell replied, "Sorry, Mr. Field. She took it on approval yesterday morning and returned it today."

IN THEIR COLORFUL MEMOIR, "Trail Driving Days," Dee Brown and Martin Schmitt recall a wild night in a saloon in Mingusville, South Dakota, back in 1885. A Bad Lands drunk had just shot up the premises and sent the bartender to cover behind the counter when he spied a bespectacled tenderfoot minding his own business at a rear table. The drunk announced boldly, "Four Eyes will now set up drinks for the house." Four Eyes turned slowly, and after two shots from the drunk went wild, knocked him senseless with a single punch to the solar plexus. After that Tenderfoot Rancher Theodore Roosevelt was affectionately known in those parts as "Old Four Eyes."

Those were the days, add Brown and Schmitt, when the wildest town of all was Dodge City. When a liquored-up cowhand boarded a Santa Fe local one afternoon and demanded to ride to hell, the conductor suggested, "Give me two dollars fare and get off at Dodge."

IN THE REVISED EDITION of "The Toastmaster's Handbook" (Prentice-Hall), Editor Herbert V. Prochnow devotes one section to notable quotations.

Many of them, too, have escaped the eagle eyes of previous anthologists. Sydney Smith, for instance, advised authors, "As a general rule, run your pen through every other word you have written; you have no idea what vigor it will give your style." J. P. Senn suggested, "Let us respect grey hairs, especially our own." W. S. Gilbert pointed out that at dinner parties "It isn't so much what's on the table that matters, as what's on the chairs." William Wrigley, Jr., thinks that "when two men in a business always agree, one of them is unnecessary." Sir H. Wotton defined an ambassador as "an honest man sent to lie and intrigue abroad for the benefit of his country." Robert Liddell admitted, "Though a writer can make characters very much better or worse than himself, in one way his own nature definitely limits his range: he cannot make them much more witty and intelligent than he is." Sighed Samuel Coleridge, "If men could learn from history, what lessons it might teach us! But passion and party blind our eyes, and the light which experience gives is a lantern on the stern which shines only on the waves behind us." Lord Brougham defined a lawyer as "a learned gentleman who rescues your estate from your enemies and keeps it himself." Wilson Mizner believed that "the only time most women give their orating husbands undivided attention is when the old boys mumble in their sleep." H Colton philosophized, "There are two modes of establishing our reputation: to be praised by honest men, and to be abused by rogues. It is best, however, to secure the former, because it will invariably be accompanied by the latter." And Samuel Johnson observed that "a good wife is like the ivy which beautifies the building to which it clings, twining its tendrils more lovingly as time converts the ancient edifice into a ruin.". . .

WASHINGTON DODGE, of Roberts and Company, who can make a Wall Street market letter read like a short story by Chekov, recalls a hard-bitten margin clerk in the days of excessive speculation in the Twenties who was much feared for the ruthless manner in which he sold out wobbly accounts. As added proof of his sinister nature, traders pointed to the fact that he always wore gloves while he figured his margins, although some kind souls said this habit was possibly due to a malady of the epidermis. Then one day the margin clerk entered a big chess tournament—and astonished everybody by playing the first two rounds with his gloves on! A reporter finally asked him for an explanation. "Simplicity itself," he answered in a surprised tone. "I was a golden gloves champion the year I graduated from high school. Ever since the feel of gloves on my hands has psychologically induced in me the fighting spirit."

VINCENT STARRETT'S SPARKLING COLUMN, "Books Alive," is the first thing many readers turn to every Sunday in the *Chicago Tribune Book Review*. Anecdotes like the following are the reasons:

> A writer of mystery stories once sold a serial to a monthly magazine on the strength of half a dozen opening chapters. It was a whale of a story, and the editor

> assumed that his competent author knew how it was going to end. With a reckless courage that is not, I assure you, common among magazine editors, he began to print the tale before he had the final chapters in hand.
>
> Then his clever young man wrote himself into a hole from which there appeared to be no escape. He had begun to write without himself knowing how the story was to end, and in an excess of cleverness had blocked every reasonable solution of the mystery. He could find no way out of the labyrinth he had constructed, and ultimately the editor was screaming for the final chapters. Just as he was about to commit suicide, he had an inspiration. He confessed his dilemma to the frantic editor and suggested that the magazine offer a prize of $1,000 for the best solution. For a time the editor, too, thought wistfully of suicide (after a spot of murder); then he sparked to the idea, and the announcement appeared.
>
> The solutions were all terrible, however, except one that came in at the last moment, two ticks before the author and the editor went mad. And it was a beauty. The final chapters were written around the ingenious solution suggested, and everybody was happy except the author when his wife confessed that she had won the prize under a pseudonym. She had found the perfect solution, she said, in an English novel of similar outline that had just been published in New York. That ought to be the end of the anec-

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dote; but the anti-climax is too good to conceal. Believe it or not, nobody ever noticed the steal, not even the editor, and the author and his wife now have an expensive home in Connecticut.

EDITORS OF A WEEKLY like *The New York Times Book Review* have more than disgruntled authors, publishers, and advertisers to contend with: touchy critics are always complaining that their priceless words of wisdom have been tampered with and tarnished. That will explain the general merriment that ensued when an anonymous humorist tacked this imaginary, but typical communiqué on the *Times* bulletin board recently:

July 2, 1952.

Dear Mr. Brown:

I'm afraid I've gone a tiny bit over the space limits in my review of Albert Z. Quackley's "Civilization, Pro and Con." You asked for 150 words and my review, it seems, is just a mite over 2,700 words. If you absolutely must (*MUST*) cut, I've marked a sentence on page 6 that could (if absolutely necessary) be eliminated, though at a loss in continuity. Let me quickly assure you, however, that the book in question is worth *all* the space I've given it (it's better even than J. C. Reminglew's "Civilization, Con and Pro"! ! !).

If, however—and I realize, of course, that you have your editorial strictures and so on—you must cut the sentence on page 6, please let me see the galley proofs. The last time, somebody (not in your office, but in the composing room, no doubt) deleted the phrase "the ambivalence of protoplasmic electicism," and thus obscured the entire meaning of my review.

One more minor item: In that little biographical note in which you identified me the last time, though you obligingly listed my last three books, you neglected to mention that I am the author of the forthcoming (1955, Scribners) "Science, War, Peace, Religion, Ethics, and Literature in the Eighteenth Century." Would you mind having your people rectify this oversight?

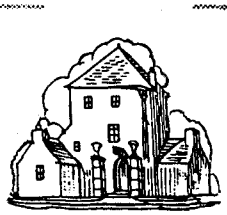
Very sincerely,
W. B. Crowfisher

P.S. I strongly suggest current review for Page One.

WAY BACK IN 1908, Henry L. Mencken was pained to note that best-seller lists were dominated by authors like Gene Stratton Porter, John Fox, Jr., and Harold Bell Wright. In Mencken's very first critical article for the old *Smart Set* magazine, he grumbled, "Our American manufacturers of fiction, having the souls of fudge-besotted high-school girls, behold the human comedy as a mixture of a fashionable wedding and a three-alarm fire with the music of Chopin; the pornographic lady novelists of England, having the outlook of elderly and immoral virgins, see it as a Paris peep-show."

Would Mr. Mencken care to comment on the best-selling novels of 1952?

—Bennett Cerf.



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The Saturday Review

AUGUST 9, 1952

The Next Eighty Years

BERTRAND RUSSELL

Bertrand Russell

THE eighty years of my life have been among the most eventful in the world's history. I cannot think of any other equally important period except the eighty years from the conversion of Constantine to the sack of Rome and the eighty years following the Hegira. The earliest public event that I can remember is the Russo-Turkish war of 1876-8, at the end of which Disraeli intervened to save the Turks from Russia and annexed Cyprus as his reward. The world of that day was almost unbelievably different from the world in which we are living. The Franco-Prussian war, which established the supremacy of Germany over France, ended the year before I was born. Compulsory education in England was enacted two years before my birth, and when I was young a very large proportion of wage-earners were still illiterate. Agricultural laborers earned ten shillings a week, on which they and their large families had to subsist as best they could. Queen Victoria, with the help of Disraeli, was beginning to recover the popularity that she had lost in the Sixties. The Kaiser was her grandson, and the Czar married her granddaughter. She dominated the sovereigns of Europe with grandmotherly severity. The British navy was supreme. The wealth of Britain was increasing by leaps and bounds. The rest of the world envied British stability, and everybody foresaw, with a minimum of doubt, a universal future of gradual and ordered progress.

But the course of events has not been quite what was expected by Queen Victoria and her ministers. Not only politically, but socially, there have been immense unforeseen revolutions. Perhaps the most notable and surprising of social changes has been the emancipation of women. The feminist movement began, so far as England is concerned, about the time of my birth as the queer eccentricity of a few intellectuals. For a long time it seemed as if it would never become more than this. Suddenly, at the beginning of the present century, the agitation in favor of women's equality spread from radical intellectuals to female wage-earners. At the end of World War I it achieved legislative triumph in America and Britain. And other nations quickly followed suit. From the point of view of an anthropologist, the suddeness of this change is amazing. It might have been expected to take five centuries instead of which, as a powerful movement, it took twenty years.

The recognition of women's equality was part of a large general movement which substituted economic and political classifications in place of those of biology. The hereditary principle, which had been supreme in government, except in the United States, gradually lost its dominance. One country after another transformed itself from a monarchy into a republic. Brazil, China, Germany, and Russia were the most noteworthy examples. I find it difficult to recall that in my youth Brazil had an Emperor. China had had an Emperor since the dawn of history and yet the Empire proved completely powerless against the forces of republicanism. What happened to monarchs happened also to aristocracies the world over. The Russian aristocrats were dispossessed by the Russian revolution. The East Prussian Junkers, who had dominated Prussian policy for a long time, were tamed by the Nazis and suppressed by the Russians. The aristocracies of Hungary, Poland, and Rumania have vanished behind the Iron Curtain. The British aristocracy has been gradually dispossessed by means of death duties, which have insured that whenever a landed magnate dies his heir ceases to be a magnate. Modern dictators, unlike those of all former ages, make no attempt to secure the succession to their sons. Even in China, where filial piety and family solidarity had been the backbone of Confucian teaching for two thousand years, both are melting away in the heat of Communist propaganda. Everywhere, the individual is coming increasingly to feel himself a member of a class rather than of a family.

THERE are, of course, obvious economic reasons for this change. A peasant who has a small plot of land works it in conjunction with his wife and children, so that the family is a unit of production. But modern machine methods of agriculture require larger farms, which can no longer be worked by single families. There is the same sort of change in the transition from handicrafts to factories. And at a higher economic level, large companies with many shareholders have replaced the old family businesses. The family has also been weakened by the competition of the school. The children of immigrants in the United States give

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Bertrand Russell, philosopher, mathematician, sociologist, Nobel prize winner, and author with more than forty books to his credit, celebrated his eightieth birthday this year.

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their loyalty very much more to their school than to their parents. In Russia this process must have happened in a much more catastrophic fashion than in America. The old peasants who hated the Bolshevik regime must have found their children indoctrinated with contempt for father and mother and respect for the utterly different outlook that has been inculcated by the State.

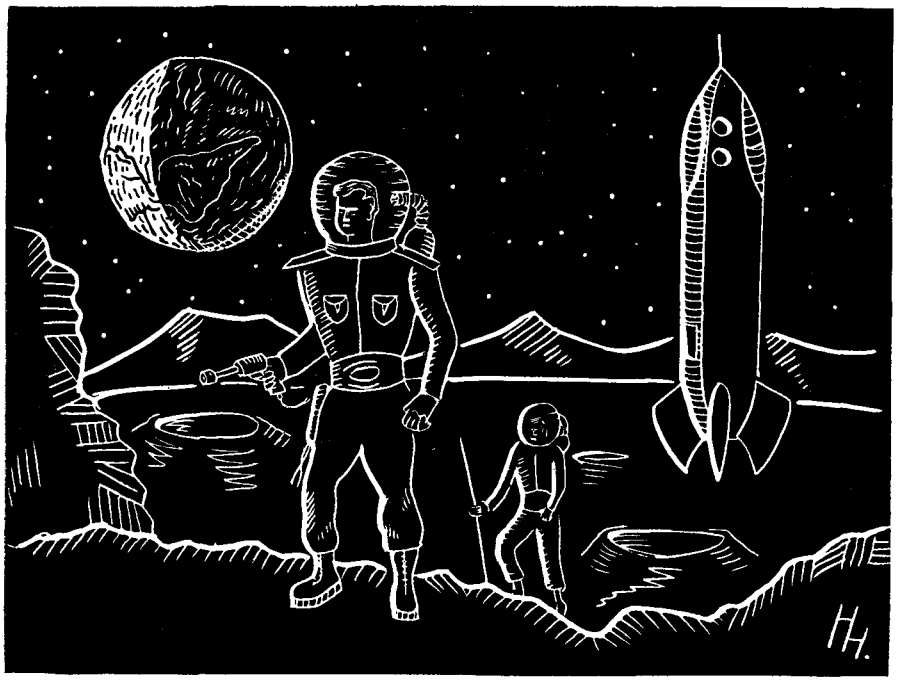
I incline to think that the weakening of the biological aspects of society is likely to prove a permanent feature of the modern world. The strength of the family in the past depended very largely upon the insecurity of children whose parents were not in a position to protect them. In the modern world, the State increasingly takes over the duties that formerly belonged to the father. The mother still has her place, but the father is becoming a shadowy figure.

There is still, it is true, one department in which biological considerations are powerful, that of race. The Nazis endeavored to make race a supreme consideration and, in pursuit of this reactionary ideology, they exterminated millions of Jews and invented ridiculous anthropologies. The Nazis have been overthrown, but racial ideas still dominate in South Africa and in the southern states of the USA. They used to dominate in the relations of white men to Asians. But now, owing to the weakening of white men by their battles with each other, white insolence in Asia is having to cease. I think it will not be long before it has to cease in regard to Negroes, for, if it does not, all Africa will become Communist. Even as regards race, therefore, biological ways of viewing social relations are likely to lose their force in the near future.

—*The Bettmann Archive.*

Victoria bestowing medals—"unbelievably different from the world in which we [live]."

The father, the family, and the clan are all being replaced by the State, which is the residuary legatee of these antiquated authorities. I will not pretend to welcome this change. I am not in love with the State. And a society in which the State rules unchecked is likely to be drab, uniform, and bellicose. At any rate it will be bellicose until such time as there is a single dominant world state. But whether for good or ill, the tendencies of which I have been speaking seem quite irresistible unless, as a result of war, modern industrial methods collapse and the world returns to a more primitive economy. This, of course, may happen. The Roman Empire was to a great extent an economic unit. Wares from the Eastern Mediterranean abounded in Roman Britain. Travel from the Euphrates to Hadrian's wall was easy and for those days rapid. But when the Empire fell, the previous interdependence of its parts ceased. The roads became impassable, commerce was brought to an end by bandits, and each little region had to produce its own necessaries. If great wars continue, the same thing may happen in the modern world and, in that case, all the trends of which I have been speaking will be reversed. But, on the whole, this seems scarcely probable. It is more likely, I think, that great wars will end in the victory of a great power, or alliance of powers, than that they will end in universal chaos. If they do not end in chaos, the sort of social changes that have occurred during the past eighty years are likely to be permanent and to be succeeded by further changes in the same direction.



". . . in the next eighty years . . . little doubt that men will get to the moon."

THE first half of my life was spent in an atmosphere of nineteenth-century optimism, while the second half has been spent in the era of great wars. In a large view, the great wars are an outcome of industrial competition between nations. Both wealth and military power depend upon industrial development, but a well-developed industrial technique, if it exists in many countries, produces more than the world can absorb and there-

(*Continued on page* 48)

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Elephant & Donkey in Chicago

The Donkey Moves In

JOHN MASON BROWN

John Mason Brown

CHICAGO. HE had not spoken three minutes before the thousands in the amphitheatre, and the millions following the proceedings on the air, realized that the low ceiling of convention thought and oratory had suddenly been lifted.

As Governor of Illinois, Adlai Stevenson was then facing a routine assignment. Like Chicago's Mayor Kennelly, he was present at the Democrats' opening session as an official greeter. Under the circumstances the usual, indeed the expected, Chamber of Commerce bromides would have been acceptable. In no time, however, it became clear that the balding, pleasant-mannered man on the rostrum was incapable of holding himself down to such banalities.

Plainly, Stevenson was no typical politician. He neither looked nor sounded the part. He had confidence without immodesty, convictions without dogmatism, and eloquence without demagoguery. Instead of sinking to the thundering tirades which have cauliflowered the ears of listeners throughout both conventions, he invited his hearers to exercise their reason.

No ordinary man would have dared to say to such a horde of dedicated partisans, "Where we have erred, let there be no denial, and where we have wronged the public trust, let there be no excuses." No ordinary man, speaking to men and women anxious to think the right all on their side, would have insisted that "self-criticism is the secret weapon of democracy." No ordinary man would have warned a party long in power that "we dare not just look back to great yesterdays. We must look forward to great tomorrows." Only a state governor who happened to be a statesman could have had such thoughts and used such words.

In a windowless auditorium Stevenson opened windows on the dilemmas of the outside world. That he was a possible candidate, in spite of his reluctance to be one, did not mislead him into any of those degrading intellectual concessions which might have eased his nomination. He treated the many as if they were the few.

Blessed with a fine mind, he shared the fruits of his thinking with the convention as if all its delegates were equally anxious to think and equally equipped to do so. This in itself was an act of courage. The Governor spoke as a man whose exceptional gift for phrasing was obviously the expression of a large spirit. Supposedly on hand to do no more than spread a welcome mat, he delivered a speech worthy of being a keynote address. On the first day at the first session he soared to an altitude which the Republicans had achieved only on the last night of their convention when General Eisenhower accepted their nomination.

Such a start raised hopes high for a few heartening and exciting moments. But only a dreamer, who carries his idealism to the point of lunacy, could have expected such a gathering to remain long at such heights. For there is a "me-tooism" about the outward inanities of conventions which crosses party lines.

—Hesse in the *St. Louis Globe-Democrat.*
"Wheew!"

The nonsense by which sense is reached; the intolerable squandering of time; the tedium that leads to excitement; the endless stream of poor speakers who have nothing to say and say it at cruel lengths; the tiresome practice which demands that each nominating speech be followed by spiels from four windjammers who say less well what has already been said; the parade of clergymen who in their over-long invocations are frequently tempted to reduce God to party, if not precinct, dimensions; the huddles of caucusers in crowded aisles; the eagerness of adults, both on the floor and in the balconies, to behave like children; the trooping toward the rostrum by delegates carrying state placards as proofs of loyalty; the blare of bands; the screams of enthusiasts for their candidates; the mass demonstrations by those miserable hirelings who function as the Hessians of Hoop-la; and the general surrender of individual judgment to mob psychology—all these remain the same.

ONE of the most inescapable features of the Republican and Democratic Conventions was the utter, incredible, and baffling ease with which the right changed sides, black turned into white, the hero became the villain, and the villain the hero. Truth in politics appears to be reversible. Its disregard for facts is as great as its consideration of party needs.

No observer could fail to note that the Democratic Convention was lacking in that life-and-death struggle between two major contestants, and the drama that goes with it, which had added to the excitement of the Republican battle. Although the ring was crowded with middleweights, welterweights, and several lightweights (who kept shadow-boxing feebly near or outside the ropes), the two heavyweights were not even present. One of these was President Truman, at first far distant in the White House, and then, after he had given the nod, waiting next to the amphitheatre in the Saddle and Sirloin Club. The other was Governor Stevenson, who continued to insist almost up to the time the balloting began that he was not a candidate, and who never visited the headquarters set up in his name until after the final returns were in.

Around the Conrad Hilton and the Blackstone the tension and the noise

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Adlai E. Stevenson

John J. Sparkman

were certainly not as great as they had been when the Republicans met. No doubt, this was due to the seeming friendliness of the avowed candidates. Harriman, Barkley, Kefauver, Kerr, and Russell were photographed together before the opening session, wreathed in smiles, shaking hands, and as friendly as the Five Little Peppers. On the Sunday before the convention they were rushing as a team from one television or radio program to another with the eagerness of authors seeking publicity for recently published books.

Although amiable when subjecting themselves to such group interviews, none of these Presidential quintuplets hesitated in the presence of the others to insist that HE was the man for the job and the only one certain to win. Such trumpeted self-belief and such unzippered ambition may create a certain queasiness in those trained to value modesty, even when it is no more than a pose. But politics lives by its own realities, makes its own demands, and is bound to do strange things to men who have a lust for public office.

In their television interviews Mr. Barkley came across as the most genial of raconteurs; Mr. Kerr, the log-cabin millionaire, as a good-natured, breezy tycoon with a nice sense of humor; Mr. Russell as a voluble and capable Southerner, candid in his misgivings about the FEPC; Mr. Kefauver (without coonskin cap) as a frozen-faced and enduring collegian, always capable of summoning a smile when a camera was near; and Mr. Harriman, impressive in his earnestness, as a handsome, able, and cultivated man, scrupulous in punctuating his sentences with no less cultivated "ain'ts."

The surface harmony of these aspirants, and at first seemingly present among the Democrats as a whole, was in marked contrast to the open bitterness between the Taft and Eisenhower camps and the political ideas the two men represented. But this concord soon proved an illusion. At least it did among the thousands of delegates and at the very core of the party.

EVEN before the first meeting there were disturbing rumors that a storm was raging in the committees. It soon reached the convention floor, striking with the violence of a hurricane. It was an ugly storm, furious and alarming, which at many moments threatened to do permanent damage.

At its center was a conflict between North and South which laid bare ancient animosities. Joint service in two world wars and all the soothing, sensible, intervening years since the Civil War would have healed these wounds, you might think. But a convention held in 1952 appeared at several angry sessions to be almost the same house divided against itself that the nation had been in 1860.

When the Republicans foregathered, they had their heated struggle over the seating of several contested Southern delegations. Although the problem posed by these delegations may have been used for political expediency, it raised a moral issue. The battle of the Langlie resolution was fought, and fought brilliantly, against the questionable means by which the delegates in certain Southern states had been chosen. The issue at stake was something which the general public found easy to understand. Corruption within the party had to be exposed and wiped out before any charges of corruption could be brought against the opposition.

Among the Democrats the sectional conflict, which started as a matter of party procedure, got out of control in this leaderless convention and stirred up many fundamental antagonisms. A fight undertaken in the interests of unity resulted in distressing signs of disunity. What precipitated this division was the amendment to the Moody resolution which amounted to a "loyalty oath." The object of this amendment was to see to it that the only delegates seated would be those who promised to use "every honorable means" to assure that the names of the candidates chosen at the convention or of the electors pledged to them will be entered this November on the state ballots under the designation of the Democratic Party.

This resolution was not presented until late Monday night after Governor Dever, an anti-Marquand Bostonian, had sweated and croaked his way through a keynote address almost impossible to listen to, which

Averell Harriman

Alben W. Barkley

Richard B. Russell

Sam Rayburn

Estes Kefauver

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rose (or descended) to such perplexing eloquence as "from our lips, let us storm the bastions of our destiny beyond the stars." No wonder, to achieve such a purpose, Governor Dever asked for "divine assistance."

Franklin D. Roosevelt, Jr., a personable and gifted, if over-camera-fond young man, fought for the resolution tirelessly and patiently, both in the convention hall and at the committee hearings. No doubt he hoped to convert the "loyalty oath" into a weapon which he could use as effectively in the interests of the Harriman-Kefauver forces as Lodge, Dewey, and Brownell had employed the Langlie resolution in Eisenhower's behalf.

IN the case of the "loyalty oath," however, the big gun turned out to be no more than a troublesome firecracker. The tall talk about victory, and all the endless hours misspent trying to win it, ended in a compromise which amounted to defeat for the champions of the resolution. What they had offered as a pledge dwindled into a mild statement of good intentions, and all the Southern states remained in the convention more or less on their own terms.

If ever there was a case of "much ado about nothing," this was it. Even so, the repercussions of this debate were far-reaching, though anything but helpful to party unity. They made clear that the Democrats were suffering from the same "political schizophrenia" which, according to Governor Stevenson, afflicts the Republicans. In both organizations the FEPC had its vigorous friends and no less vigorous enemies. In both the liberals were in open warfare against the diehards. In both young leaders were struggling with the old for domination. Ultimately, in the interests of harmony, extremists in each party accepted inoffensive platforms and moderate candidates.

Apparently no convention reaches its serious goal without comic relief. Did the Republicans manage in the person of Governor Fine to make a little man big for a few dizzying days? The Democrats were still more ingenious. They found an even littler man to helium into importance. This, of course, was Thomas J. Gavin, the Kansas City brewer who, because he served as Truman's alternate and carried the President's sealed voting instructions, was briefly a favorite of photographers and the darling of reporters. Mr. Gavin's swiftly transient fame may have been ridiculous, but Mr. Gavin himself proved to be a disarming fellow when he said, "I know how hot I am now and how cold I'll be after I cast that ballot."

If Mr. Gavin won universal gratitude as an exhibit on the midway, each long, short, dull, and thrilling day supplied everyone with his needed lighter interludes. Among the people I am grateful to for such moments I include:

The steward in the dining car on the way to Chicago who hurried over to assure me, after two men had left their table carrying a "Draft Truman" sign, that "placards carried by guests do not necessarily reflect the New York Central's point of view."

The trapeze artists in the lobby of the Conrad Hilton who, as a logical argument on behalf of their candidate, went through their act under a sign which urged, "Swing to Ewing."

The disciple of Philip Wylie who was so disgruntled by all the women

—*Justus in* The Minneapolis Star.

"Why Does Everybody Want to Ride Him?"

on one morning's program, and particularly by India Edwards, that he threatened to picket the rostrum with a sign reading, "India for the Indians."

The man sitting next to me during a Russell demonstration, whose only comment, as he looked at aisles choked with signs proclaiming, "America is safe with Russell," "Industry is safe with Russell," "The farmer is safe with Russell," "Your son is safe with Russell," was "What about your wife and daughter?"

Senator Kerr who, when border states were mentioned on "Meet the Press," smilingly replied, "I don't know what you mean by that. I would remind you that all states have borders. I can't imagine a more embarrassing situation for a state to be in than not to have one."

The delegate from Massachusetts who rose to say, when asked if he cared to address the chair, that he didn't "wish to waste his time addressing a disorderly house."

The incurable huckster who in a Kefauver parade, while other enthusiasts were carrying such slogans as "Estes is bestes'," raised a placard, "I am pledged but I like Schlitz."

Chairman Rayburn, with his faint resemblance to Mussolini, for the bulldozer determination with which he plowed through confused happenings and for the sudden deafness he could develop for "No's" he did not wish to hear.

WHERE the Republican Convention sank to its low point in taste with Senator Dirksen's turning on Dewey, the Democratic Convention reached its nadir at the Wednesday session. It was then that Senator Kefauver, instead of sitting with the Tennessee delegation where he had a right to be, made a spectacular entrance in a box at the front of the hall and by so doing started a wild demonstration. His excuse for this incredible behavior on the part of a Presidential hopeful was that he was escorting his old Pappy to a seat. But the excuse, however filial, satisfied few people. Among those displeased with it was Vice President Barkley. When he addressed the convention that evening as a contestant who had withdrawn from the ring, he delivered a reprimand by pointing out that, if he were a candidate, he would not have appeared because he recognized "the proprieties that ought to prevail among men who seek office."

Among the low points of the Democratic Convention I would also count the strange fact that the name of Dean Acheson was seldom, if ever, heard. Republicans have their own opinion of Acheson and are not reticent in stating it. But for a party which in its platform endorses a foreign policy he has shaped and boasts about the measures he has taken in unifying Europe against Communism to leave Acheson unmentioned seems to me to be the basest and most cowardly kind of ingratitude.

If the convention had its ravines, it also had its peaks. Among these everyone who was there would count, I am certain, Eleanor Roosevelt's speech, the ovation given Barkley, the three slow-moving ballots which resulted in Stevenson's nomination, the climactic entrance of President Truman and the Governor as the nominee, and, of course, Stevenson's speech of acceptance no less than his welcoming address.

Television has brought the highlights, sidelights, and lowlights of both conventions into millions of homes. By the skilful guidance of its coverage it has enabled watchers to

(*Continued on page* 44)

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Science & Life. Three years ago come August 11 appeared a book called "The Mature Mind," by H. A. Overstreet, philosopher and psychologist. Half of a dual Book-of-the-Month Club offer, the volume promptly went on the best-seller list, and remained there for about seventy-two weeks, nine of them as No. 1. In all, 485,330 persons bought copies. This year come August 11 will appear Dr. Overstreet's "The Great Enterprise." something of a psychological chaser to "The Mature Mind." Those 485,330 purchasers, plus the usual quota of borrowers, will be interested in Morris Ernst's review of the new book (below). . . . Science as it affects life, particularly human life, is also the burden of the other books reviewed this week. In "King Solomon's Ring" (page 14), Konrad Z. Lorenz demonstrates how animal life has adapted its behavior for survival, while in "Geography in the Making" (page 15), the story of the first century of the American Geographical Society, John Kirtland Wright chronicles American activity in a scientific field that is not itself a distinct field but an attempt to bridge the gap between other disciplines.

The Social Biped

THE GREAT ENTERPRISE. By H. A. Overstreet. New York: W. W. Norton & Co. 328 pp. $3.50.

By Morris L. Ernst

THIS is a book which will delight the thousands of readers of Harry Overstreet's "The Mature Mind." He has garnered and presents in simple language some of the advances and new techniques developed in the fields of psychology and psychiatry for dealing with the interrelationship of individuals—between children, adults, groups, and nations. He fills in the interstices with wise, temperate, and calm observations. Once more he gives evidence of his talent for treating complicated material with pleasant observations. Some leaders of the new sciences which he calls upon for evidence may feel that he has often been guilty of oversimplification.

This book is truly two books bound together in most casual fashion. Part One deals with "Equipment for Maturing." Part Two is titled "The Self in the World." Mr. Overstreet may not like to hear himself called it, but the fact is that he is an evangelist at heart. He outlines what he calls the most needed enterprise of our age—to discover how to create an environment in which the generous and constructive patterns of personality—one that relates itself affirmatively to all its fellows—will become the predominating pattern of our culture. As I read the volume I thought that it might well have carried the title "Operation Bootstrap," for by example, preachment, and the spread of wisdom he hopes that man will boost himself into a better world. Such faith, such hopes will be welcome words to many. To others it will appear to be just a new primer about "Life." A few of its readers will see themselves as well as their intimates in the types described with less than praise.

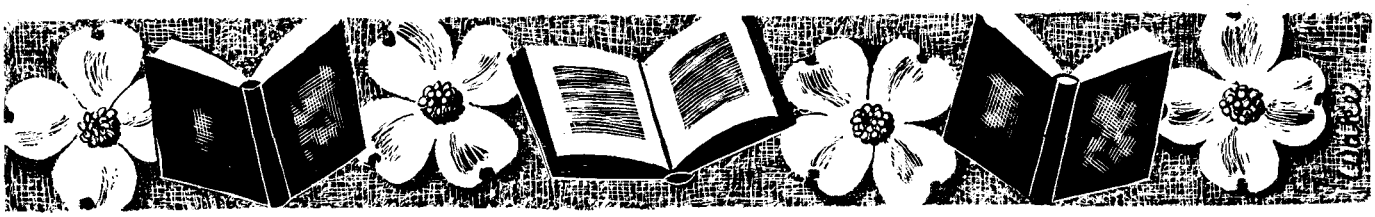
The matrix of the book is predicated on the fact that man is not a hermit and lives increasingly in relation to other people. Those who probe into themselves, Mr. Overstreet points out, often fail to realize that the context of self is of necessity related to inter-personal relationships. From the springboard built by Freud, man for the first time has started a new research into forgotten and misunderstood relationships of child to parent, husband to wife, and citizen to community. A good or poor mind, a moral or immoral person are no longer self-closed judgments, for man lives, at least in our culture, amid enmeshed relationships. Life is never unrelated to ideas, peoples, interests, and the ways of life of other people. This somewhat obvious thesis is the lead-off for chapters which deal with inter-personal relations, inter-human relations, group therapy, group dynamics, and the whole theory of personality. Just as we find changes in treating the mentally ill and even the insane, it is suggested that the difficulties in so-called normal people must be viewed in terms of strained human relations, which often consist of super-individual forces from which no personality is or should want to be remote. He explains why some people are unable to express themselves with lucidity, explains why others make their appearances as members of groups with marks of mental or emotional servitude, and explains the elements which lead one to unrealistic estimates of oneself or of others.

Reality disorientation is what one sees in others but seldom can discern in oneself. Even lawyers find in clients those painful gaps between dreams of accomplishments and potential capacities. On this level Thurber's "Walter Mitty" has made such a sympathetic impression on the readers of our nation. Compensation for defeat is often an essential for survival, and building fantasies about one's self is often tied up with an overawareness of other people's shortcomings. Thus, in much idle conversation people are heard to ask: "How did he get there?" or "Why didn't he get farther?" The man who truly understands himself is heart-warming, just as no one really likes a man who carries a grievance.

Our images of others have effects not only on small communal groups but on international affairs. Healthy as competition can be, it can have little value if the competition is in a field where proof is impossible or where no multiple choice is available (compare, for example, dictatorships and democracies).

Mr. Overstreet comments at length on the egocentric trap, as well as those "over and under" relations which touch on the lives of most people. Papa bosses the kids, and the kids complain but wait for the day when they are papas and can boss their kids. Very few people are always on the receiving end of authority or the giving end. Only recently has there been a

Morris L. Ernst, New York lawyer, is the author of "The People Know Best," "The Best Is Yet," and "The First Freedom."



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realization of the dangers of power and the corrupting influence on the powerful, which may be more baneful to them than to the pushees. Of course socially mature persons detest both arbitrary power and blind obedience. In the chapter on "The Feeling for Potentiality" the author calls for more dreams within the areas of one's capacity and a true appreciation of areas of prejudices. Thus flow the volume's exhortations.

Mr. Overstreet's plea for the open mind disturbed me a trifle, for a mind can remain open too long, at least so long as to fail to acquire faith in any set of facts or positions sufficient for future action. In fact, I must confess I'm not too much opposed to the prejudices of others, provided only those prejudices agree with mine.

In the main no one can seriously disagree with Mr. Overstreet's picture of the adult person and the need of more people who are able to revise their traditional beliefs in order to accomplish a reconstruction of our social order within a world community.

Against this background of shortcomings of man but hopes for the future, we then approach the problem of "The Self in the World." There is nothing strikingly new in Mr. Overstreet's discussion of this age of tension, the new frontiers of science, the need to live in a mood of "let's investigate rather than believe this or perish," the new spiritual frontier, and the shift for many from gods to whom they formerly owed "anxious obedience." The contour of what is called our twentieth-century crisis—Communism—the brutality of the doctrinal mind will create more debate than any other part of the book and will, of course, be related to the cruelties practised by our society on those who joined and left the Communist Party. But surely all will agree with the thesis that Communism negates the maturing of the mind and that we should beware of wolves in anti-Communist clothing.

Mr. Overstreet offers no legislative program, no list of directives to lead to a world of understanding. In a world described as "out of balance" we are exhorted to move to a freer flow of goods, ideas, and people, and to watch out for the arch unbalance of life—separatism—whether it be called Communism, Fascism, Nazism, imperialism, or racism. To this end Mr. Overstreet closes his argument with the presentation of man made safe within a plan, and man made able to evolve a plan. In this choice he is, of course, on the side of the latter—on the side of humility against arrogance. To this end Mr. Overstreet's volume of explanation and exhortation will doubtless be helpful to many.

THE AUTHOR: A thirteen-year-old boy by the name of Casabianca, famous as *the* boy who stood on the burning deck, may have been the model youngster of his day but, so far as Harry A. Overstreet is concerned, the boy was a moron. Overstreet said so one day in 1933, more than a century after the youth was created by Felicia Hemans. Casabianca, Dr. Overstreet argued before a child-study group, was just a poor kid who didn't have the brains to adapt himself to a changing situation. Pop said stay there; Casabianca did. To put it loosely, Casabiancaism—an inability to grow up—has always been Overstreet's concern, and his life has been one long effort to get anyone still on the burning deck to jump before he is roasted. By teaching, by lecturing, and by writing Overstreet has been sounding the alarm bell. Perhaps his most widely known effort is "The Mature Mind." It is extracted from the observations of his own full life. Harry Overstreet was born in 1875, a fact that once prompted him to remark that he is as old as modern psychology. (It was in that year that Wilhelm Wundt established the first psychological laboratory, in Leipzig.) A University of California and Oxford man, Dr. Overstreet taught philosophy at Berkeley for a decade before he switched to CCNY to head its philosophy department. That was in 1911. Following his resignation in 1939 Overstreet devoted himself exclusively to writing and lecturing, both of which he has infused with the belief that man is making constant psychological progress. Dr. Overstreet and his wife, Bonaro, herself a prolific writer, spend half the year at Bennington, Vt., "for intensive writing"; the other half, at Mill Valley, Cal., "for intensive living." Last week, from Bennington, he reported that "The Great Enterprise" "boiled" for a year; then, it took another year and a half for it to boil over into manuscript. "It's great to have a book off the press," he said happily, "but already the next one is gnawing at my vitals. I know what will happen; it will gnaw and gnaw; then one day a clarifying idea will pop into a sentence and I'll be off." —Bernard Kalb.

Give & Come

KING SOLOMON'S RING. By Konrad Z. Lorenz. Translated by Marjorie Kerr Wilson. New York: Thomas Y. Crowell Co. 202 pp. $3.50.

By Marston Bates

HERE is a thoroughly delightful and charming book about animal behavior—and human behavior, too, since one learns as much about Konrad Lorenz as about his animals. It is written in an easy, narrative style that maintains interest from incident to incident, and I suspect that one could finish the book without being aware that he had been exposed to anything as stuffy as "science," though no reader would ever look at his dog, or the birds on the lawn, or the fish in his aquarium in quite the same way after reading as before. The interest is greatly enhanced by the lively pen-and-ink sketches that decorate—and amplify—almost every page.

I rather wish Julian Huxley had not written his somewhat ponderous foreword; it may scare readers off. Huxley is rightly impressed by Lorenz's contributions to science, and to show what an important fellow the author is, he drags "releaser mechanisms" right into the first paragraph of his foreword. The text itself is completely free of jargon. This must, in part at least, reflect a very skilful job of translation from the German by Marjorie Kerr Wilson.

Lorenz has not arranged his book in a come-on fashion. He starts with a chapter on "Animals as a Nuisance" designed to show the difficulties and disadvantages of undertaking animal observations in the home. He then gives three chapters to the aquarium, "something that does no damage." He doesn't really get warmed up until the fourth chapter, on "Poor Fish," which contains a fine account of the love life and family life of sticklebacks and Siamese fighting fish and ends with a splendid story about a papa jewel fish caught in a psychological conflict.

Next Lorenz takes up the questions of "Laughing at Animals" (it is usually the human that is funny) and of "Pitying Animals" (we are apt to pity the wrong animals). Then there is a rather long chapter on "Buying Animals" that might well be pondered by anyone planning a visit to a pet shop.

With the chapter on "The Language

Marston Bates, professor of zoology at the University of Michigan, wrote "The Natural History of Mosquitoes," "The Nature of Natural History," and other books.

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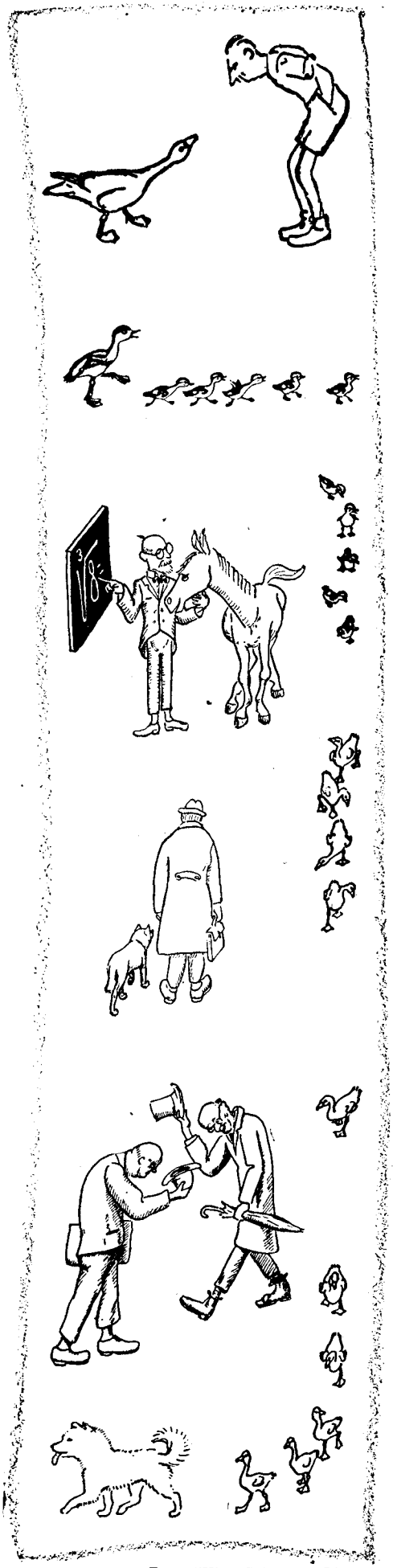
of Animals" we come to the heart of the book. This is a beautifully clear exposition of the nature of the signal systems of animals and of how they differ from the symbolism of human language, illustrated by a series of apt stories. Relations between master and dog, or master and parrot, should be greatly improved after master has read this chapter; and the feats of counting horses and thinking dogs become understandable.

The account of "The Taming of the Shrew," which comes next, is really a sort of interlude, though a fascinating enough story of a difficult feat of animal raising. From shrews, Lorenz goes to dogs, discussing the origin and nature of the domestic dog in a chapter called "the covenant." He adopts the theory that the dog (or rather the jackal ancestor of the dog) attached himself to man, rather than the reverse. As Lorenz says, "It is a strangely appealing and even elevating thought that the age-old covenant between man and dog was 'signed' voluntarily and without obligation by each of the contracting parties." I, too, like this theory; but I must point out that the evidence is not as clear as Lorenz makes out, and that quite different theories of dog origin can be supported with equal persuasiveness.

Then comes the longest and finest chapter of the book, "The Perennial Retainers," an account of the jackdaw colony that has inhabited the Lorenz loft in Altenberg for some twenty-five years. The reader will, from this chapter, gain new insight into many general problems of communication and organization among social animals—problems that have relevance for us, too, since man was a social animal before he became a bearer of culture, and since the biological basis of human nature is always obtruding through the cultural overlay in puzzling and obscure ways. We cannot hope to dissect out and understand this biological heritage until we have accumulated many studies like those of Lorenz on his jackdaws. We will never learn to understand ourselves by studying social animals; but we'll never understand ourselves without such studies, either.

In his final chapter, on "Morals and Armaments," Lorenz has made the point explicitly, showing how, in biological evolution, behavior patterns have developed in accordance with the structural evolution of armament. The cultural evolution of man has got out of phase, and armaments have developed faster than inhibitions. Our instinctive equipment, our biological inheritance, is no longer adequate. Will we be able, culturally, to develop the behavior patterns that are required for our survival?



—From "King Solomon's Ring."

Land in Circles

GEOGRAPHY IN THE MAKING: The American Geographical Society, 1851-1951. By John Kirtland Wright. New York: American Geographical Society. 437 *pp.* $5.

By C. Langdon White

THIS volume is a history of the evolution of geography in the United States and of the American Geographical Society. Fortunately it views the Society in relation to the development of geography rather than in isolation, giving the book wider appeal and significance than it would otherwise have.

"Geography in the Making" is published to mark the Society's centennial this year. The author, Dr. John K. Wright, was assuredly the logical choice for author, for he has been connected with the Society since 1920, serving in many capacities from staff member and librarian to director. Moreover, his training in history as well as in geography fits him admirably to write an historical treatise. The book is thorough in its scholarship, is crammed with information, and presents down-to-earth personality pictures of most of the greats in American geography.

The American Geographical Society was founded by a group of businessmen, many of them New Yorkers, who believe that more should be known of the world than was then the case. New York City in 1851 was growing rapidly, a growth in which geography was playing a dominant role. The city had a superb harbor, easy access to the interior of the continent via the Hudson-Mohawk route, and a strategic position on the Atlantic seaboard between New England and the more southerly states. And it was benefiting from the construction of the Erie Canal, the building of railways, the growing of the West, the influx of immigrants, and the expansion of foreign trade. It is significant that not a single founder was a professor.

Though from time to time Dr. Wright comments on the question "What is geography?," he handles his material so skilfully that the reader gets insight into modern conceptions of geography and at the same time realizes that there is no unanimity among American geographers as to

(*Continued on page* 39)

C. Langdon White is professor of geography at Stanford University and co-author of "World Economic Geography," "Human Geography," and "Regional Geography of Anglo-America."

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Fiction. The countless readers currently enjoying Thomas B. Costain's new adventure romance about a young Greek silversmith who set out to make a chalice for the cup used by Jesus during the Last Supper ("The Silver Chalice," *SR* Aug. 9) will doubtless find the novel reviewed directly below very much to their liking. Robert Raynolds's "The Sinner of Saint Ambrose," a long, full-bodied tale of Rome during its decline, is, in the opinion of our reviewer, a better book than "The Silver Chalice" because it probes the causes for the fall of a civilization and highlights parallels to our own times. . . . The appeal of three other new books is less wide, but each deserves a reading by its own public. John Moore's "Dance and Skylark" (page 17) is a clever and frolicsome satire on English rural life; Hanama Tasaki continues the dissection of the heart and mind of an average present-day Japanese he began in "Long the Imperial Way" in "The Mountains Remain" (page 17); while Peter Martin records the heritage of many Jewish Americans in "The Landsmen" (page 18).

At the Ebb Tide

THE SINNER OF SAINT AMBROSE. By Robert Raynolds. Indianapolis: Bobbs-Merrill Co. 443 pp. $3.75.

By Edmund Fuller

FROM the moment we begin the opening sentence of Robert Raynolds's novel, we are arrested by the sure hand of mastery. "I was born with a fundamental confidence that life is good. . . ." This is the voice of Gregory Julian, one of the farthest-ranging, most complex-minded narrators I have met in a book in a long time.

The vitality and faith of this statement are seen in the fact that it is uttered in the twilight of his life, as he embarks upon an enthralling review of it. For this Gregory Julian is one of the last of the Romans. The story which he relates spans much of the fourth and fifth centuries, A.D., from the latter years of the rule of Theodosius the Great, to the events following the sack of Rome by Alaric's Goths. These are years of disintegration, sliding toward chaos and cold night. They are the threshold of the Dark Ages. In the midst of this turbulence is Gregory, telling how he has "kept trying to find my place between madness and God."

All the dramatic and sensational symptoms of a collapsing social order are in Mr. Raynolds's material. He uses them with the skill of great storytelling. There are pomp and pageantry and high matters of state. There are treachery and betrayal, infidelity both public and private. There are crime and cruelty, sensuousness and austerity, cowardice, courage, and faith. The light of God, and its reflected glow of the human spirit, are in the book. It is a story of a dying society but of living men.

Gregory is in close enough descent from the Emperor Julian (the Apostate) to be a significant name in the Pagan party of Rome. But his father's, and his, Pagan fortunes are overturned by the full triumph of the Christian emperor, Theodosius. It is only his marriage to Marcia, of the Christian Probus family, that permits Gregory to salvage estate, life, and a career. Though it is a long time before he becomes Christian, Gregory becomes the friend and protege of Ambrose, bishop of Milan, one of the three men (Theodosius and Augustine are the others) who might be said to have laid the foundation stones of Western Christendom.

The destiny of Gregory Julian makes him companion-tutor to the weak Honorius, who inherited a throne from Theodosius but could not exercise its power. So Gregory finds himself chief aide and counsellor of the able and honorable Stilicho the Vandal, master-general of the Roman armies and *de facto* ruler, until the all-pervading treachery engulfs Stilicho, too, leaving Gregory in murdering-distance of a throne. After Stilicho came the golden Goth, Alaric, a man of barbaric nobility and integrity. But after Alaric came chaos.

—*Althea.*

Robert Raynolds—"chaos and cold night."

There is opulent, engrossing, dramatic splendor to this story. I say no more of it. The true distnction of "The Sinner of Saint Ambrose" lies in the subtle and complex interpretation of the story. With a brooding intellectual power, with compassion, justice, balance, Mr. Raynolds, through Gregory Julian, interprets this tragedy of old and new worlds for us, and in doing so, interprets ourselves to us:

"Our whole age, our whole Roman world, had gone dead in its heart because it feared tragedy, took flight from suffering, and abhorred failure. . . . In fear of the intensity of life that is in tragedy we worshiped the coldness of death that is in power. In dread of the fertile growth that there is in suffering we worshiped the sterile obediences of security. In terror of the healing love that there is in failure we worshiped the corrupt denial of one another that there is in success. During the rising splendor of our thousand prosperous years we had grown cruel, practical, and sterile. We did win the whole world. We did lose our own souls."

There are no glib assumptions, no easy taking of sides, here. Mr. Raynolds sees the noble stoicism which is the best part of a dying Paganism. He sees the tragic irony of redemptive Christianity together with imperial Christianity.

The book is a huge gallery of personalities. Five of them, in particular, blend the work of artist and historian in a remarkable feat: Ambrose of Milan, Christian statesman, sometimes stained with the flaw of statesmanship, yet dedicated to the needs and souls of men; Augustine of Hippo, the Caesar of the Church; Theodosius the Spaniard, Christian emperor of the East and West; Stilicho the Vandal, and Alaric the Goth.

Above all the book's qualities is the illuminating sense of parallel. It is not forced or labored, it is inherent. Mr. Raynolds has not made these parallels, he has seen them and disclosed them. The book gives that frightening sense of reading contemporary history that we get in Thucydides. An artist, a scholar, and a creative thinker are at work here. Mr. Raynolds has written a distinguished and important book by any standard.

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"This Sceptr'd Isle..."

DANCE AND SKYLARK. By John Moore. New York: Macmillan Co. 215 pp. $3.

By R. Ellis Roberts

THE pretty title of Mr. Moore's new novel is admirably appropriate, for in its gusto, its rollicking nonsense, the gravity of its play (sometimes almost liturgical) we are continually reminded of sailors at play. The title "Dance and Skylark" is borrowed from the old order of the Royal Navy. When the captain of a ship was sure the long, slow voyage under sail was getting the men down, and that the ship's company needed diversion, the order on some becalmed ship went out, "All hands to dance and skylark."

It is hard to believe that any small town—Tewkesbury in the Cotswolds is the author's home—could ever need livening up if it contained half the characters in this book, let alone the author. No one, of course, who read "The Blue Field" believes for a moment in Mr. Moore's claim that "he has become rooted like a cabbage in my native countryside"; more like a mandrake, I fancy some of his models may complain, except that the Moore mandrake would shriek only with laughter, and "shriek" is too harsh a word. The little town of Goytre is to have a pageant. The local antiquary, Mr. Gurney, who also sells fake antiques, has given the local poet, the Vicar's son, Lance, a list of important events, and the local bookseller, Stephen, a veteran wounded in Greece, is to direct it. Everyone's hopes are low and aims ambitious: young Lance, when the story opens, is rather in despair at writing some suitable opening stave for the entrance of Odo and Dodo, dukes of Mercia (who may also be called Odda and Dodda or Udda and Dudda), leading a holy hermit on a donkey. The first scene is to show the ensconcing, so to speak, of the hermit in his cell. But all the workers are troubled —the two candidates for the throne of beauty, one very refined, one gay and a little vulgar, cause trouble between Lance and Stephen. The local Communist, young, angular, earnest, secretary to the only local capitalist, who is on the verge of bankruptcy, is against the festival; the local drunkards are for it and so is the mayor, who is a friend of all the world, Mr. Hardiman, father of the local capitalist, and Faith, the farmer's daughter who acts as secretary to the festival committee. She is a wonder at her job, only she cannot spell and has an awkward way of typing Tuesday when she means Thursday. The Vicar, of course, is for the festival, and even the chief local innkeeper, a censorious, bluenosed teetotaler, is not entirely against it.

As Mr. Moore deftly and delicately takes the lid off his little town and shows us his people at work and play, he slips very slyly from comedy to farce; but only once tries to pull off a fast, incredible fraud. A great scene in the pageant is to be the unveiling of a statue of a local abbess and poet, Dame Joanna. Mr. Gurney, asked about her works, insists that she wrote reams, and that the manuscripts of the poems are in the Bodleian. And everyone, including the Vicar, believes the fable. Only at the last moment is it discovered that Joanna is an impure invention. Now that, as Mr. Moore knows, could not happen in any Cotswold village. Still, the impudent incident is welcome because it gives to Polycarpos Gabrielides his great chance of a big bang.

—Jacket design for "Dance and Skylark."

I have kept this great character, this most fantastic and lovable creature, to the last. When Stephen was in Greece during the war his great friend was an American, Polycarpos Gabrielides. Huge, enthusiastic, vivid, kindly Polly wins Stephen's heart as he will win the reader's. With his arrival in the story, "Dance and Skylark" moves to a swift, impetuous hornpipe of an ending. Mr. Moore has never done better than in the great scene when, egged on by the beastly squire's taunts, Polly reverses English history and gives the victory at Tewkesbury's Bloody Field to the forces of Lancaster. This is a lively, lovely book, and shows that some—Mr. Moore is country born and bred —can still find the old England, unregenerated, unbeaten, and with no knowledge of despair.

Shadow of Victory

THE MOUNTAINS REMAIN. By Hanama Tasaki. Boston: Houghton Mifflin Co. 408 pp. $3.75.

By Lucy Herndon Crockett

THIS book is for anyone who has ever indulged in the unrewarding pastime of trying to figure out the Japanese, and for all who have wondered how these most enigmatic of impact of Western leadership, and the novel threat of Communism. It is also for those who recognize the deep and turgid tides of conflict which pull at the hearts of men.

"The Mountains Remain" shows the readjustments made during the post-defeat "period of vacuum" by a handful of people representing a rich cross-section of Japanese life. Primarily it is the story of Takeo, disillusioned war veteran who comes to realize that "though a nation might crumble and history change, man's struggle with his own character and faith must continue"; and his sister, the beautiful Ko-ume, "serious geisha," dedicated to the traditional arts of the professional entertainer, who fights a desperate inner battle with her love for Minoru, aristocratic sharpie whose object is to "live life skilfully."

One begins such a book with misgivings. It is difficult to relate ourselves to the daily problems of people as exotic as the Japanese. But the reader who persists through the slow first pages will find that the story reaches out to touch and then to hold; the jacket blurb does not overstate when it proclaims that the novel completely absorbs the reader into its world.

The book glows with flashes of philosophical observation that are doubtless the result of much soul-searching on the part of its author. Hanama Tasaki is a Hawaiian-born Japanese whose first novel, "Long the Imperial Way," showed Takeo as a soldier beginning to question the ideals of aggression for which he was fighting. Here we see Takeo continuing to sort out the harmful and the good, although he is not above indulging in a bit of profitable black-marketing before he finds himself, and does not hesitate to call on his sister to make a touch.

After so many reports on postwar

Lucy Herndon Crockett lived in Japan in the early days of the Occupation. She is the author of "Teru: A Tale of Yokohama" and "Popcorn on the Ginza."

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Japan from our own point of view, it is enlightening to have this highly objective report from a Japanese. The author might well have been tempted to present, with demolishing delicacy, the unfortunate impression many of the conquerors must have made upon the Japanese, but Tasaki is concerned with human problems far too rending for there to be room for easy ridicule.

Only occasionally might those unfamiliar with Japanese life have cause to read twice. "It was astounding how well one could defend one's chastity [Ko-ume reflects] within the rigidly custom-bound confines of a restaurant, despite the obvious privacy it offered." It is an extraordinary achievement that despite patterns of thought and behavior wholly foreign to us, each character is believable and entirely sympathetic; each is revealed through piercing insight that cuts clean to the core of human relationships and motivations, transcending all differences of culture and race.

There is a scene, moving in its sincerity, where the peasant-born Takeo and Michiyo, daughter of a count, together read the Lord's Prayer. Takeo experiences a feeling "at once grand and yet humble, all encompassing and yet acutely self-conscious, a feeling stripped of all greed and yet stable with strength, as if he had dipped into a fountain of vigor and courage and come out with something which made him one with the total forces of the universe and invincible before the petty troubles of his daily life. A serenity, too, came over him while he read this passage. . . ."

This is indeed an odd sort of book. Passages of elementary simplicity of thought and expression alternate with ones brilliantly analytical. A bit of action or dialogue is often followed by a paragraph of meticulous explanation. Those who insist that a piece of fiction should be written from the point of view of one person (well, one at a time, anyway) will have ample reason to criticize, for the author frequently hops about from character to character and back to himself, within a single paragraph. Happily, the editorial pencil has been withheld, for it may even be that the unique style contributes to the author's ability to lift the reader out of himself and into present-day Japan. Certainly there is a persuasive quality about the writing that makes such quibbling unimportant.

Your Literary I.Q.

By Howard Collins

ONOMATOPOEIA

Edith M. Wright, of Detroit, submits fifteen poetic quotations, each with a blank which is to be filled in from the list of imitative sounds from the column on the right. Allowing five points for each sound, and two for the source of the quotation, a score of sixty is par, seventy is very good, and eighty or better is excellent. Answers on page 40.

1. Murdock, move first but silently;
   Whistle or ..... and thou shalt die! ( ) buzzed
2. A late lark ..... from the quiet skies. ( ) crackling
3. As the ..... of thorns under a pot,
   So is the laughter of the fool. ( ) gabbled
4. And drowsy ..... lull the distant folds. ( ) hisses
5. They are ..... breakfast plates in basement kitchens. ( ) lapping
6. Yonder a maid and her wight come ..... by. ( ) moaned
7. The mug of cider simmered slow:
   The apples ..... in a row. ( ) rattling
8. When the gust hath blown his fill,
   Ending on the ..... leaves.
9. And silence ..... like a snake,
   Invertebrate and rattling ache. ( ) rustling
10. The noisy geese that ..... o'er the pool. ( ) sputtered
11. Listen! you hear the grating .....
    Of pebbles which the waves draw back. ( ) squeal
12. Ah! the stinging fatal arrow
    Like a wasp it ..... and stung him. ( ) tinklings
13. The graves stood tenantless, and the sheeted dead
    Did . ..... and gibber in the Roman streets. ( ) twitters
14. He was 'ware of the leper, crowched by the same,
    Who begged with his hand and ..... as he sate. ( ) whispering
15. I heard the water ..... on the crag. ( ) whoop

Poets of Wander

THE LANDSMEN. By Peter Martin. Boston: Little, Brown & Co. 366 pp. $3.75.

By Nathan Rothman

THE first-generation American Jew (who is no longer young; who is already, like Mr. Martin, almost fifty) has always had a grandmother to link him with the old world, from which she fled but to which she looked backward with consuming nostalgia. A strange nostalgia this, for a land where life was a cruel, punishing ordeal, whether it was Russia or Poland or Rumania, anywhere in the world where the Jew was a pariah. Yet the nostalgia was and is a fact—not for the land or the hostile captors there, but for the tight, fierce, warm experience of the Jews in the beleaguered town; for the strength and faith that they generated together, feeding upon and sustaining one another; for the odd, fantastic, inspired humor that they conjured up out of desperation. This is the oral history that the grandmothers passed on to the grandsons in a legion of households in the new world. And it has become an article of faith with many of the grandsons, that they must set this down, clinging as closely as they may to the original. Mr. Martin's book is his chapter added to the collective history.

It is, naturally, very like the other chapters, the other grandmothers' tales, and different in its way. Mr. Martin has applied a good poetic technique—we remember it best in Edgar Lee Masters—toward binding up his materials. In each section of the book another person speaks. There are seven of these, so that presumably we get seven personalities, seven avenues of approach to the Jewish community of Golinsk, in Russia. As a matter of fact this does not happen. Although another man speaks in each successive section, the tone, the inflection, the entire personal color, is the same; it is still the author telling his grandmother's tale, adding to her earthy details his own brooding and often mystical after-vision. This unity of tone is true to some degree of Masters's "Spoon River Anthology" as well. But those brief flashes of vision did not need to be differentiated in tone; their author's personality was necessarily dominant in a work of lyric and reflective poetry. Here, in these long stretches of personal anecdote, we ought to hear the special and definitive accents of individuality. Yeersel the tailor and Maisha the Hassidic

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—*From the jacket of "The Lemon Jelly Cake."*

teacher must certainly be two men cast of different metal. Laib the musician cannot talk or think like Berel-the-Ox. What is needed, what Mr. Martin had to add to his grandmother's single-voiced history, is some recognition of the difference in streams of consciousness, which alone could establish the unique reality of Yeersel, Maisha, Laib, Mottel, and the others.

One other carping note, about the title. The word *landsleit,* which Mr. Martin has translated, badly I think, as *landsmen,* means something quite different. It has nothing to do with the land, as we conceive of the word in patriotic sense. The land disclaimed them, thrust them out. The Jews never could claim it as home, or even own a foot of it. They were anything but lands-men. *Landsleit,* the word so often used to denote their fellow-feeling, means *kinsmen.* The unity they had was in spirit, in group-history. When a Jew calls out, *"Landsman,"* he means "Brother," brother in suffering, in experience.

Mr. Martin's book is, beyond these minor cavils, an appealing re-creation of the life of the Jews in a Russian village eighty years ago. It will have a special and, again, nostalgic claim upon those who have intimate knowledge of these things, of the ringed life of the captive Jew in Europe.

Fiction Notes

THE LEMON JELLY CAKE. By Madeline Babcock Smith. Little, Brown. $3. In the small town of Tory, Illinois, they called her, back in 1900, "Doc's little girl." Her name was really Helene Bradford and not very much that went on in Tory escaped her bright eye. What she missed was probably mopped up by her best friend, Grace Baldwin, the preacher's little girl. Dr. Bradford and Mr. Baldwin were the only two men in town with much education, which may have explained why Helene's beautiful mother felt that spending her life in Tory was like being stuck forever in the middle layer of a lemon jelly cake, that culinary masterpiece which she alone, in a town of good cooks, could make.

At any rate, life for Helene was entrancing and full of drama; local feuds and rivalries, contests for first prizes for pickles at the County Fair, excitements like flighty Mrs. Baldwin's running away to Chautauqua with the local barber, provided what the little girls, had they been born some years later, would have had to find in the comics and the movies.

How what might have been for her and her overworked father an irreparable tragedy unfolded before Helene's eyes, noted in every detail but—fortunately—never understood, forms the plot of this affectionate, entertaining, and thoroughly endearing novel of small-town life in a pre-Freudian era. Mrs. Smith, the author, a mother and grandmother, has spent all her life in Illinois. A lecturer, free-lance writer, and owner of an antique shop for years, she brings to her first novel, written at sixty-five, a tolerant and wise knowledge of human beings of all ages, in communities of any size.

—PAMELA TAYLOR.

MISS ABBY FITCH-MARTIN. By Kataryn Loughlin. Coward-McCann. $3. Miss Abby Fitch-Martin of Whitesboro, New York, was, we are informed, a real person and flourished malevolently between the years 1850 and 1937. This memoir in the form of a novel by her niece is a curious, graceless, bitter, and finally unconvincing account of the evil that she is supposed to have wrought in the lives of her family and particularly in that of the author. Mrs. Loughlin's story is that Abby was, behind a façade of respectability and good works, not only a mean Victorian prude but also stingy, avaricious, and sadistic. She started on this career of unmitigated evil when her father married Delia, a cousin whom Abby didn't like. This followed a long, complicated, and uninteresting record of family intermarriage. Abby's hatred extended to the next generation but she didn't really hit her stride until she captured two of Delia's descendants, the author and her sister, in childhood and proceeded to make their life a hell. According to the author she starved them, visited cruel and unusual tortures upon them, psychologically mistreated them and isolated them from the world of Whitesboro. She also, the author implies, stole their fortune from them.

All of this is set down in a wooden prose as unappetizing as the meals which Aunt Abby is said to have forced down the girls' unwilling throats. The book is full of repetitious charges and rambling, bitter nonsense. It may all be true and if so I trust the author at least achieved some measure of catharsis from its recital. It reads more like the book which many children in moments of temper or distress dream of writing about their parents.

INDIAN SUMMER. By Robert Sylvester. Random House. $3. The male climacteric has been increasingly engaging the attention of our writers. I don't think this is as new a phenomenon as it might appear. It's really the same thing that writers used to call the "second fling" or, in less kindly vein, "second childhood." Mr. Sylves-

(*Continued on page* 41)

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The Saturday Review

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Town Meeting by Oscillation

AS the country emerges from the tumult of the conventions into the brief quiet of pre-campaign days two facts stand out from the hurly-burly of the recent weeks: one, the political volubility of Americans and, the other, the vast diffusion of that volubility through the media of radio and television. Indeed, radio and television loomed so vital a factor in connection with them as to bid fair to work a change in the procedure of conventions which no other means has ever been able to effect. For radio and television have accustomed the public to the compressed presentation of news, to a swift resume of facts, stripped of unnecessary verbiage and highlighting only essential events. Reflected by them in their entirety, the protracted demonstrations of the conventions, exposed now for what they are—organized fanfare and not spontaneous expression of enthusiasm—the empty and magniloquent oratory, the wearisome roll calls, apparently designed for nothing more than to hold up proceedings, appeared intolerably irksome to a public removed from the actual scene and viewing it in a perspective impossible to those in its midst.

To the spectator, sitting solitary or in a small group before his instrument, the boisterous excitement of the convention floor was inevitably revealed in its true light, as in great part manufactured and superfluous, a sort of mass emotion produced in part by deliberate efforts of party leaders and in part by self-hypnosis, a calculated demonstration, saved by the American tradition of democracy from dictatorial spirit but akin, no matter how distantly, to the pressurized displays of a Hitler Germany or a Mussolini Italy. Americans have had a lesson in practical politics in these past weeks, thanks to television and radio, such as they have never had before, a concrete exposition of the give-and-take of politics, of its methods and stratagems, its stresses and strains, which must have been a revelation indeed to that large part of the nation which habitually takes its political information in newspaper headlines alone.

It is an interesting, if not surprising, fact that a widely scattered radio and television audience is of necessity a more objective audience than the public which is in the thick of happenings. It is so, of course, because no matter how faithfully these media can convey the incidents and mood of a scene they cannot evoke in a public consisting of individuals instead of masses, though they may communicate it to them, the emotion which grips a huge audience caught in the fever of a common experience. That ardor comes to the distant onlooker as a reflection of excitement and not as excitement itself. It is for that reason, indeed, that the political candidates must still rely upon nation-wide campaigning and direct contact with the electorate for the support and crusading zeal that will carry one or the other of them to victory.

For it is not so much that their personalities exert a spell—that television and radio to a degree can project—but that the enthusiasm generated by personality is amplified and intensified by the contagion it spreads in a group. The individual, watching at a distance what is after all the simulacrum and not the reality, and watching alone or with a small number, can never be thus caught up in the intoxication of mass psychology—even as he watches his mind sits in judgment on what he observes and hears.

NEVERTHELESS, television and radio have introduced an enormously effective factor into the political arena, for they have turned candidates into men, not names, into persons in their habits as they live, with all their traits of manner and speech, their glances and their quips. General Eisenhower and Governor Stevenson, Senator Nixon and Senator Sparkman, the many figures who held the rostrum in both the Republican and the Democratic conventions, smiling, gesticulating, talking, caught in asides and unexpected poses, have become flesh-and-blood beings to the public instead of mere pictured figures as in the past. Never before in the history of the country have its political personages become as familiar as his neighbor to the man in the street, never before have their voices and words been heard by such enormous numbers. What this materialization of political personality into person implies is easy to see. That vast public which is too untutored or too indifferent to apply itself with assiduity to evolving a clear conception of a candidate from his speeches as reported in the press is now able to follow his course through political events with the least possible effort over television and radio. The America of 150,000,000 souls is nearer today to the era when politicians and people met face to face than in many a long decade. It is a weapon which has never as yet been put to the fullest test, a weapon of immense power, this which has been put into the hands of the Presidential candidates, a weapon as enormously dangerous in the pitfalls it holds as it is potent in the opportunities it bestows. It will be not the least interesting part of what promises to be a campaign on a lofty plane to see how it works. —A. L.

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LETTERS TO THE EDITOR

Fear and Trembling

▶ AGAIN FAULKNER is filled with a "fear and hatred of the Negro" [*SR* July 12].

Why does no one accuse Faulkner of being an incorrigible anti-white? The vicious, pathological, tortured, torturing, perverted Caucasians that Faulkner portrays! Why doesn't someone accuse Faulkner of being one of the near-whites with which his Yoknapatawpha County is populated? Why not say that his less-than-subtle implications that the Negro is the inevitable inheritor of the South and its culture is in reality a defeatist philosophy, a subtle propaganda hastening the day of inheritance? Certainly no other author has established so firmly a guilt-dynamic for the Southern white. No other author has taken it so unquestionably for granted that the struggle between the white and the black in the South is a war of siblings.

Why accuse Faulkner of being anti-Negro? Why not accuse him of being an indefatigable comrade working for The Day of the Negro, the day which is the content of the indefinite future? If it is that Day that Faulkner fears, does he not hasten the fact by presupposing it to be fact? If any Faulkner character has a virtue, that virtue is the ability to endure. If any Faulkner people has that virtue, that people is the Negro.

Does a reading of Faulkner show that he fears one part of humanity above the whole of humanity?

S. LEONARD RUBINSTEIN.

Washington, D. C.

Who's a Writer?

▶ THERE HAVE BEEN a number of highly interesting yarns in the *SR* on the subject, or around the subject, of writers and writing. Norman Cousins's "The Garret & the Masterpiece" is the latest [*SR* July 5]. And all of them, it seems to me, make one common mistake. They assume that the word "writer" is all-inclusive.

But the word "writer" is one of the most misused or abused words in today's English language. Just what is meant by the word "writer"? I don't think there's any question in anyone's mind that Hemingway and Faulkner and Steinbeck are writers. But the fellow who writes a letter regularly to the *Boston Herald* mail-bag calls himself a writer, too. And the fellow who makes a living by writing jingles for greeting cards is certainly a writer, since he earns a living by "writing." And the lady who writes poetry for the editorial page of the *Toledo Blade* is a writer. And the gent who makes a living by writing jacket blurbs for books is a writer. And every publicity hack in the United States (well, maybe not *every* but most; Lord help me, I'm one) considers himself a "writer."

I don't know whom you include and how you differentiate, but no discussion of writers and writing is quite pertinent unless you can make clear just what you mean by the word "writer."

THROUGH HISTORY WITH J. WESLEY SMITH

"Let me tell you about the dream I had last night, Dr. Freud!"

Captious? I don't think so. Because, for instance, you could put the question this way: when is a writer not a writer? And the answer when he's not devoting all his time to it is no answer. And the answer when he's not devoting himself to what might or could be classified as literature is no answer. And the answer when he's not a professional is no answer.

And that is what was wrong with Harold Strauss's fine article recently [*SR* May 17], and with Mr. Cousins's fine editorial, and several others. They assume that the word "writer" means something. But it doesn't.

WOLFE KAUFMAN.

New York, N. Y.

Lament

▶ IN "THE GARRET & THE MASTERPIECE" there were several laments about the plight of the creative artist: "The creative artist needs help. He has always needed help. But he hasn't always received it." How very true. There are so many lamentable things in this world that it is difficult to know for whom or for what to lament.

In this teeming, art-conscious society in which we live, the question looms even larger: how can all the creative artists now producing and all the would-be creative artists be supported? How can we tell how many geniuses are coming up through all the means which have been established for people to learn how to create? The emphasis on art classes, writing classes, and ceramic classes is a splendid and heartening sign in our society that man does not live by machines alone. Yet consider: if every person who turns out a passable piece of art work wishes to be supported by society so that he can develop what he feels sure is a great creative gift—what then?

LOUISE L. LEWIS.

Carmel, Calif.

Space, Words, and Dictionaries

▶ ANNE CAMPBELL, who reviewed "Webster's New World Dictionary of the American Language" [*SR* July 12], certainly took the academic approach. She weighed it, measured it, found it too big—just like a librarian with a space problem.

Miss Campbell probably likes the single-volume "American College Dictionary," which could also kill a librarian if thrown properly at ten paces, or the Thorndike-Barnhart "Comprehensive Desk Dictionary," which does not exactly fit into the hip pocket either.

Accuracy and completeness take space. The combined staffs of "American College Dictionary" and "Comprehensive Desk Dictionary" don't know what *lithography* is. They inadequately define *television*. They don't know what a *bunt* is in baseball or understand even the simple game of *craps*. To save space, presumably, they left out important meanings for the words *matter, energy, propaganda, Communism, jeep,* and *nostalgia* to name only a few. For these, just as a sample, you have to go to big, accurate, complete "New World Dictionary."

IRWIN R. BLACKER.

Alexandria, Va.

Justice and the Peace

▶ NORMAN COUSINS'S EDITORIAL, "Beyond the Cold War" [*SR* June 28], points to the need of a more constructive and less divisive foreign policy, and outlines a declaration of policy based on ten prin-

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ciples that he believes "are implicit in our present foreign policy." Like all Mr. Cousins's writing on foreign reactions to our way of doing things, it gives a much needed reminder that we cannot afford to assume complacently that all the "free" world will always agree with us automatically. At the same time, the proposed declaration sets forth objectives that are not easily reconciled with each other, and lays down principles which, it seems to me, we are flagrantly violating in our present policy.

Point four of the declaration says: "We believe in the right of every people to determine for itself the nature of its own government and its own way of life." Are we according this right to the people of Korea, Formosa, China, Indo-China, Malaya, and North Africa? Surely "any infringement upon this right," which we hereby declare "we regard as a threat to world peace and world justice," does not apply only to the other side in the cold war. If we are to proclaim that we stand for these principles, it behooves us to live up to them. But to do so will involve a radical departure from our postwar foreign policy based on defensive military strategy, with all regard for democracy and justice thrown to the winds. We cannot continue to support the Syngman Rhees, the Chiang Kai-sheks, and the European imperialists, and be fit to lead a "moral crusade," as Mr. Cousins proposes.

Another question requiring clarification is whether, when we say "We do not recognize the right of any nation to impose its own form of government . . . upon other peoples," we mean this to be retroactive. Does it reopen the question of eastern Europe, for example? Or does it apply only to new violations subsequent to the declaration? Mr. Cousins has suggested principles of foreign policy that sound right. Just how they could bring *both* justice and peace is not so clear.

RICHARD KIRK WASHBURN.
Springfield, Mass.

Movies & Esoterica

▶ FOR YEARS NOW I have looked forward each week to your movie review department knowing I could find a guide to real entertainment. Hollis Alpert and Arthur Knight could be counted on to give an honest movie-goer's report on the current crop of pictures.

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BURTON M. MUNK.
Chicago, Ill.

NEW EDITIONS

LOOK not for whales in the Euxine sea," wrote Sir Thomas Browne, "or expect great matters where they are not to be found." And who would expect to find Gibbon's "The Decline and Fall of the Roman Empire" within the covers of a Viking Press Portable volume? Yet here it is, in a book of 691 pages, priced at $2.50. Not the whole of the "Decline," to be sure; indeed, far, far from the whole. But enough of it—thanks to the intelligent, skilful editing of Dero A. Saunders—to give any reader an inspiring experience of the mighty, massive, sonorous, sweeping, variously eloquent narrative that imperishably records the destruction of a peerless empire and "the triumph of Christianity and barbarism." Mr. Saunders explains that he has been able to include in his abridgment only a few passages from the second half of the original work, the half that deals with the Eastern Empire. So what we have is Gibbon's history of Rome "from the age of the Antonines to the end of the empire in the West"—but Gibbon's history with a number of chapters entirely omitted; with others shorn of paragraphs and pages; with most of the fascinating, often invaluable footnotes excluded, yet with a few, including Theodora's famous lament, retained; and with a thorough editorial modernization of punctuation and paragraphs. I think these last changes were unwisely made, for an author's punctuation and paragraphs are features of his style. But for anyone who is outraged by the very idea that "The Decline and Fall" should be abridged at all, Mr. Saunders has a good answer. "This book," he writes, "is designed to give the reader a taste for Gibbon, in the hope that he will go out and make a glutton of himself." Mr. Saunders's own introduction, let me add, is admirably suited to its purpose, and his narrative bridges and synopses are excellent.

Edna Leake Steeves has prepared a critical edition of "Peri Bathous, or The Art of Sinking in Poetry" that is a fine gem of scholarship and a volume to be prized by all lovers, even unscholarly lovers, of Pope's satirical *ars poetica* (King's Crown Press, Columbia University, $3.75). That Pope was the actual author of the greater part of this "Longinus in reverse" can hardly be doubted by anyone who reads Mrs. Steeves's learned study of the work's origins and composition; and nowhere outside her Commentary is there so full an explanation of Pope's quotations and allusions. Of course, anyone who wishes to may read Pope without Steeves, in the photographic reproduction of the first edition that she gives us; and anyone who does so will discover that, sharp and accurately aimed as Pope's ironic arrows were, the literary dunces who were his targets are still among the living—and the praised.

THE second edition of Sir Kenneth Clark's "Leonardo da Vinci" Cambridge University Press, $7) is a beautiful book, a worthy embodiment of the best study—according to many authorities—of Leonardo's art. In a new introductory note Sir Kenneth writes that Leonardo's "striving for continuity" was really "a search for the true facts of vision," and he dwells upon the conflict between Leonardo's faith in mathematical formulae and his discovery of universal flux, a discovery "which threatened the intellectual foundations of Leonardo's thought," but "developed one of his deepest instincts: his sense of mystery." Sixty-eight plates illustrate the text.

Readers of poetry who do not yet know The Muses' Library, published by the Harvard University Press, should seek out this series of small, charmingly made, expertly edited volumes. Recent additions are "The Complete Works of William Draper" ($3), edited by Dorothy Broughton, with a foreword by Bonamy Dobrée; and "The Poems of Andrew Marvell" ($2.50), edited by Hugh Macdonald. The first restores to view a long neglected poet who can boast original "beauties." The second is reprinted from the unique copy of the 1681 "Marvell," with two poems added. "La Fontaine's Fables," in Sir Edward Marsh's graceful English versions, is a welcome newcomer to Everyman's Library ($1.25). A.E.'s "Selected Poems" are now in Macmillan's handy Golden Treasury Series ($1.25). "Dryden: Poetry, Prose and Plays," edited by Douglas Grant—a most satisfying volume of selections—has been added to The Reynard Library (Harvard, $4.25). —BEN RAY REDMAN.

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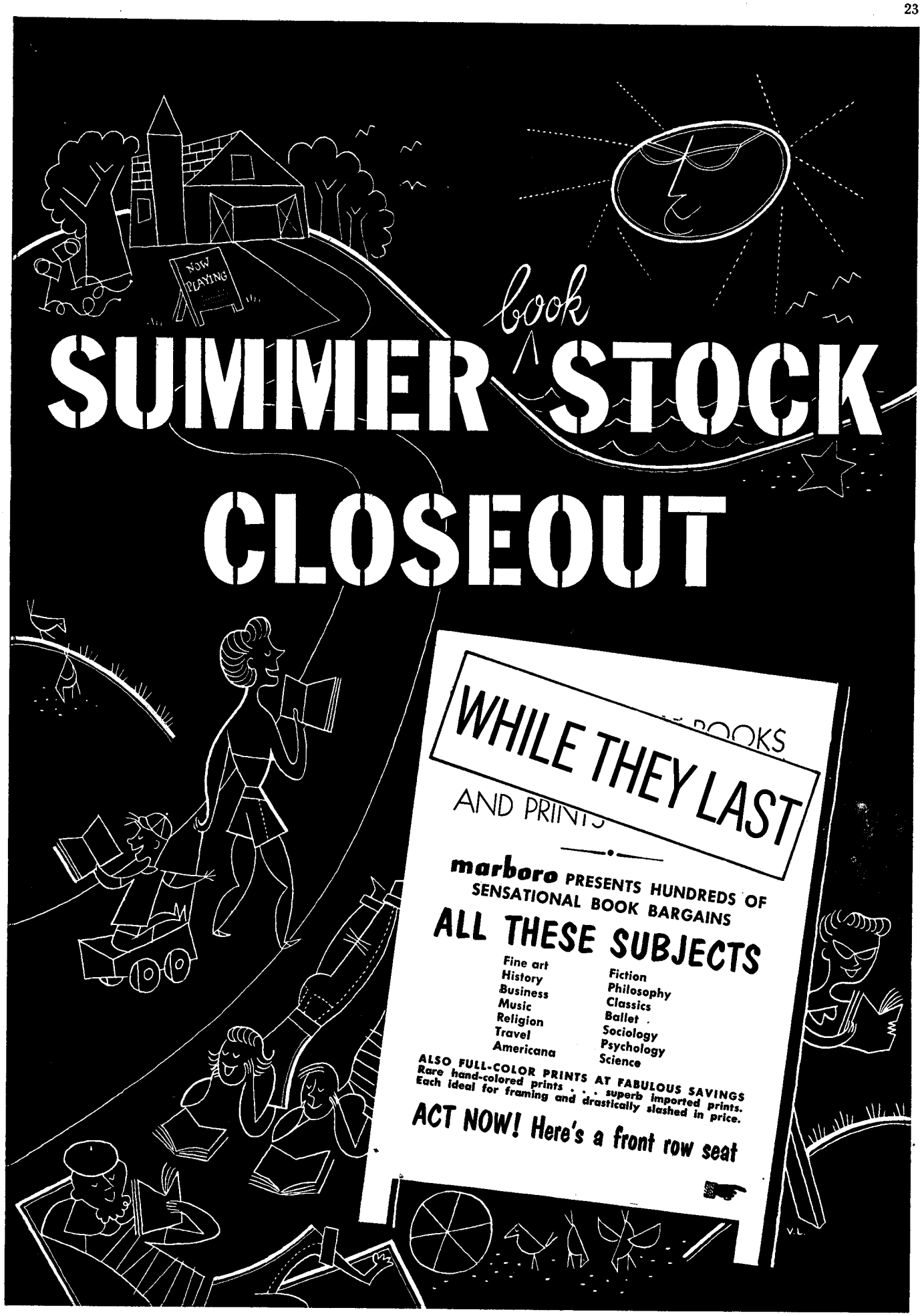

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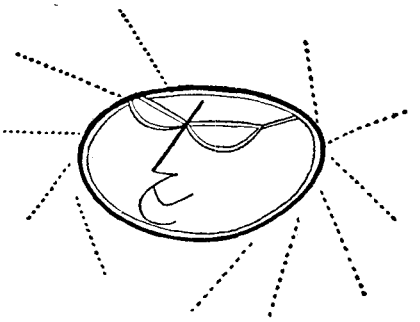

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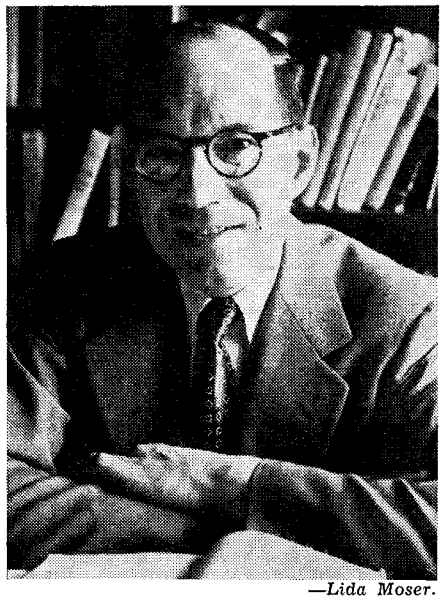
The Other Americans. One of the landmark achievements of the American Geographical Society, so Charles L. White points out on page 15, is a map of the Western Hemisphere south of the Rio Grande on a scale 1:1,000,000. Unhappily the average North American's knowledge of the continent to the south is as sketchy as the Society's is minute. It comes into his ken only when some comet like the late and lamentable Eva Peron flares brightly and briefly. Here are half a dozen books to illuminate the Latin side of our continent. Two are about exploration: Hassoldt Davis's "The Jungle and the Damned" (page 33), about French Guiana and Devil's Island, and William L. Herndon's "Exploration of the Valley of the Amazon" (page 33). "The Heritage of Conquest" (page 34), edited by Sol Tax, is a collection of anthropologists' reports on Middle Americans. A fabulous figure to come out of this continent is biographized by Thorning in "Miranda: World Citizen" (page 32). And a useful survey of political conditions is Arciniegas's "The State of Latin America" (below).



—*Lida Moser.*

Germán Arciniegas—"passionate."

Children of the Inca

THE STATE OF LATIN AMERICA. By Germán Arciniegas. New York: Alfred A. Knopf. 416 *pp.* $4.50.

By Carleton Beals

GERMÁN ARCINIEGAS sweeps through twenty countries and Puerto Rico with an eloquent account of recent political upheavals and an apostolic plea for democracy. The highlight of his macabre dance of grotesque dictators, from Perón in Argentina to Trujillo in the Dominican Republic, is the brutal terrorism in Colombia, next door to the Panama Canal, which has taken more lives than fighting in Korea.

In spite of the author's wealth of detail and the many cultural sidelights in his passionate philippic, his explanations for this disorderly situation do not emerge as sharply as the events themselves. "A vast conspiracy against democracy, liberty and . . . human rights," he claims, "has been set in motion in Latin America."

This is a belated statement. The conspiracy began four centuries ago. Caudillismo, seizure of the state by force of arms—the Republican version of Spanish colonialism—is a venerable habit that merits explanation over and beyond moral indignation and confusing clichés of Nazism and Fascism.

Arciniegas reduces all Latin American history to the simple formula of two actors: "The Dictator and the People." This is fairy-tale antimony at the nursery level. The Dictator is "The Devil." We pound our chests in unison, though this provides no workable tool for rational investigation. This causes Arciniegas some embarrassment when the dictator is the angel-devil as in the case of Rómulo Betancourt in Venezuela. Then the cards have to be stacked.

It leads him into a sticky sentimental version of the Aprista movement in Peru, not a straightforward account of its achievements, vagaries, and compromises in search for power, nothing about how its strong-arm gangs also smashed newspapers daring to criticize Aprista ministers in the former Bustamante government, or how it backed an improper oil concession in the hope of currying favor in Washington. Nor does it permit him to mention the reform efforts of "Dictator" Odría, which have been considerable.

Arciniegas's fervent and admirable devotion to the freedom of the press and civil liberties is an inadequate yardstick to measure all political events, especially in lands where the majority are illiterate and lack bread and security. For them freedom of the press is no freedom. Shoes become more important than books. Representative government, which could not possibly be cut to the American pattern, for them is mostly a farce.

Any such rigid ethical yardstick—a static heaven-or-hell criterion—automatically closes the door on any bona-fide analysis of political evolution, technological imperatives, and social dynamics. Romanticism and emotion swallow up realism.

Nor is it recorded that such wishful thinking has ever pulled the white rabbit of democracy out of a silk hat or the sow's ear of militarism. Bismarck once said that politics is the science of the possible. Dictatorships in Latin America are possible, now as in the past—there they are.

Righteousness is no substitute for economic and social analysis. Changes of far-reaching import, not merely in terms of dictatorship vs. democracy, have been taking place in Latin America. Great new tensions have been introduced by industrialization and modern technology, air transportation and new railroads, a spreading agrarian revolution both social and scientific, rapid urbanization, the incredible pressures of the Cold War, the rise of a middle class, the awakening of the masses, and the cultural reassertion of the Indians—a most tangled skein. Little of this falls within Arciniegas's formula. Until these problems and the conflicts between old and new economic groups are shaped into a going system of production with reasonable security in a non-militaristic world, conventional democracy is going to be a luxury and suffer rough sledding. What is occurring is a tremendous economic, social, and political upsurge of revolutionary proportions which began in Mexico and is carrying all Latin America toward a new destiny and which keeps on rolling regardless of whether a particular government is democratic, socialistic, or militaristic.

Within the political restrictions he has imposed upon himself, Arciniegas has written a passionate book, illumined with vast knowledge of Latin America, and containing a mass of important information, but it is not a coherent and balanced story of cultural evolution, and it does not face up fully to the basic social conflicts.

Carleton Beals is the author of "The Coming Struggle for Latin America."

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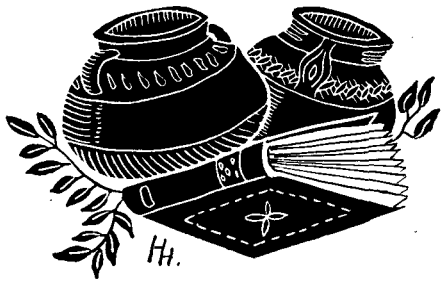
A Western Casanova



MIRANDA: WORLD CITIZEN. By Joseph F. Thorning. Gainesville: University of Florida Press. 324 *pp.* $5.

By VICTOR W. VON HAGEN

"IN THE year 1782, in the city of New York, I formed a project for the liberty and independence of the entire Spanish-American continent . . ." Thus wrote Colonel Francisco Miranda modestly to himself while making a leisurely tour of the United States. And so began the second American revolution, or better so it did not begin. Before Venezuela-born Miranda (born in Caracas, March 28, 1750) became the precursor of revolt he was to travel half way around the world and become "a world of men." His life, reduced to synopsis, reads like a romantic novel. One of nine children born of a Venezuelan mother and a father (who as emigrant from the Canaries rose to be a rich storekeeper in Caracas), Francisco Miranda in early life felt the effects of the snobbery of the aristocratic creoles of Caracas. Unable to gain a commission because of his lowly birth, he took ship to Spain to find his patent of nobility. On November 28, 1772, after pressure was put on him, the royal king-of-arms issued a document which showed that the Mirandas were very old and very noble and that their crest was a red field on which five half-bodies of maidens sported. This, considering Miranda's life-record of "sacrifices to Venus," shows that wit and hazard can sometimes meet. With this patent he entered the army; he saw action in Africa, had a full share of garrison life at the ports, then out of sheer merit rose in time to become aide-de-camp to the military governor of Cuba. He aided the Spanish operations against England, thereby helping American independence, was raised to the rank of colonel and, with a good sense of public relations, wrote his own account of it for the burghers of Baltimore. And with that Miranda became an American figure.

But falling under suspicion by the authorities of various irregularities and not fully sure of a just trial, Miranda took Spanish leave of the army; after that he lived by his wits. Abroad he traveled in his uniform as a Spanish colonel—to which he was entitled—and with the title of "Count"—to which he was not entitled. He dazzled Catherine of Russia, aroused Potemkin, clashed with the Spanish ambassador, but refused a commission in the Russian army so as to continue his travels in Europe "to find out the best form and plan of government to insure a wise and prudent liberty in South America." His curiosity was boundless, alert, all-embracing, and his diary which he assiduously kept is one of the valuable treasures of observation on European society at that time. For as Miranda moved through Sweden, Denmark, the Low Countries, Germany, England—always on borrowed money—he kept a detailed journal; every visiting card, every steel engraving, copies of letters sent and received went into it and eventually formed the Miranda Archives so vast that the index alone is composed of twenty-four volumes. Even his loves are indexed; sexually omnivorous, he tossed everything that came his way, great ladies, noble ladies, or servant girls and his diary is full of Casanovian murmurings of love. At forty-two he became a general in the army of Revolutionary France, commanding well enough to have his name inscribed on the Arc de Triomphe; but unable to endure the revolutionary metaphysic he ran afoul of the Terror, escaped after imprisonment, landed again in England, and there started the final chapter of his life.

Miranda became a separatist by slow evolution, a revolutionary *ma non troppo*. He was in touch with most of the South American patriots who wanted freedom from Spain, and a house (paid by funds from Pitt's purse) was opened on Grafton Street in London. There the revolutionaries came and went; the plans were exciting but vague and idealistic. When asked by Pitt to elucidate on the proposed political structure, Miranda told him, "It is to be very similar to that of Great Britain . . . composed of a house of commons, a house of nobles, and an Inca [Indian] for a hereditary sovereign." Miranda's vision of American government was what prompted Napoleon to say of him, "He is a Don Quixote, except that he is sane."

In 1810 uprisings occurred all over South America, due mostly to Napoleon's usurpation of the Spanish throne, and Miranda on the wave of this future returned to his native Venezuela. At first all went very well. There was little military opposition, the form of government being the only question unsettled. By July 5, 1811, the Venezuelans made their Declaration of Independence; Miranda's life work for liberty was bearing fruit. Then Spain struck back hard, there were defeats, betrayals, perfidy (a part which Simon Bolivar played not much to his credit), and when the smoke pall lifted, Generalissimo Francisco Miranda was chained to his bed—a Spanish prisoner. Thus he remained and thus he died in the port of Cadiz on July 14, 1826.

All this Dr. Thorning has managed to put into the three hundred pages that form "Miranda: World Citizen." The form is here but it lacks substance; the real flavor of this remarkable man, typical of the eighteenth century, has eluded Dr. Thorning. At every turn in the book Miranda is "the standard bearer of democracy," the "knight errant of liberty," the "future world citizen," until one forgets that Miranda was an ensemble of all the forces of that Age of Reason in which politics, debauchery, intellect, fashion, and brutality seethed and bubbled together in so extraordinary a potpourri.

Writer and explorer, Victor W. von Hagen is the author of "The Four Seasons of Manuela," a biography of Simon Bolivar's mistress.

FRASER YOUNG'S LITERARY CRYPT No. 477

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 477 will be found in the next issue.

AGE-SPUN PB HPCPHNH

POST BITES DNEPTHB TK

POSNOBN KNGE GOH FTOL

DNEPTHB TK POSNOBN

MTENHTU. FTEH LTES

Answer to Literary Crypt No. 476

Friendship always benefits; love sometimes injures.

—SENECA

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Green Devils

THE JUNGLE AND THE DAMNED. By Hassoldt Davis. New York: Duell, Sloan & Pearce. 306 pp. $4.50.

By JOHN W. VANDERCOOK

HASSOLDT Davis is a hardy survivor of an almost vanished breed. Even before the planet was half-hidden behind Curtains, the distant roads became worse cluttered by visa requirements than they had ever been by forest vines, and the cost of living uncomfortably soared higher than the price of staying home, there was little agreement as to what that breed should be called. In the "trade" members of the roving band were described as "travel writers." Interviewers from the evening papers used the kindlier term "explorers."

Mr. Davis in "The Jungle and the Damned" protests: "Most true explorers never called themselves this. [Explorer] was an untidy term with vagueness around the edges. But there were many like me who had to accept it, because of wanderings into little-known or unknown places, with a smattering of ethnology, an awareness of directions, an unusual appetite for fresh air and, above all, an insatiable curiosity to look around corners and over ridges and horizons and through the chinks in curtained windows."

The little-known place of Mr. Davis's latest wandering, in working partnership with a miraculously durable and even-tempered Mrs. Davis, was the now technically abolished but still demonic prison colony of French Guiana, forever incorrectly labeled in the minds of readers of Sunday supplements as Devil's Island. The "unknown" was the grim Guiana hinterland.

Their mission was the making of a film. With enormous difficulty Mrs. Davis, who is an expert photographer, made it. It should be worth seeing.

Mr. Davis wrote this book. Much of it, internal evidence suggests, was written as he went along. That makes for truth. Even the most skeptical will find no romancing. In that harsh, hard, resistant land there was no need for it, even were Hassoldt Davis not an honest man. But the method also has its disadvantages.

Adventurer Davis served during the war with the Free French forces and emerged a beribboned captain. That gave him entrée to France's shameful and long-secret colony. Yet there were maddening delays. Granting that frustrations, in the shape of everyone and everything from indolent officials and sulky Indians to log-clogged creeks and boiling rapids, are as much a part of travel in the deep tropics as sweat, high joy, and sometimes almost intolerable despair, the nagging question remains how much they should be a part of bookmaking.

In "The Jungle and the Damned" the result of so much truth-telling is, I think, a tale of hardihood, of living strangeness which should be savored slowly; a *marché aux puces* of a book not all good, but full of good things for the selective shopper.

Certainly it is fascinating to get it straight at last that Devil's Island—the *real* Devil's Island—is a tiny dab of land, long a kind of demi-paradise for only the most aristocratic felons; to learn that the most precious possession of France's transported thieves and murderers in that sweltering place, is a heavy blanket, for that alone is truly theirs; and that some of them seek solitary confinement, for only there in a numbered, nameless hell may the "damned" nourish their lost identities. For perhaps less morbid tastes, better still are such proofs of man's marvelous variety as Mr. Davis's description of the wild river he and his wife followed almost to its source.

Best is the reminder "The Jungle and the Damned" offers that our lately much criticized planet is still far from being altogether shrunken or orderly or tame. And that there remain people divinely foolish enough to risk their necks and fortunes looking over those "ridges and horizons," as Mallory said before he died on Everest, for the sole and perfect reason that "they're there."

Hassoldt Davis—"tale of living strangeness."

John W. Vandercook, writer and radio commentator, has made several explorations in regions of Dutch Guiana, Liberia, and the South Pacific.

Huge Watershed

EXPLORATION OF THE VALLEY OF THE AMAZON. By William L. Herndon. New York: McGraw-Hill Book Co. 201 pp. $2.75.

SECRET CITIES OF OLD SOUTH AMERICA. By Harold T. Wilkins. New York: Library Publishers. 468 pp. $6.

By VICTOR W. VON HAGEN

THESE two books have only one thing in common—their milieu; they are both set in South America. Although both deal in great measure with the verdured wastes of the Amazon, Herndon's diary is the personal narrative of the first North American to descend the Amazon, the other (by Wilkins) is an *olla podrida* of history, anecdotes, and a handling of phenomena in so obviously fraudulent a manner one wonders how any publisher could have the nerve to publish it.

Herndon's narrative is simple, interesting, and instructive. Virginia-born and a naval officer, William Lewis Herndon (not to be confused with Lincoln's biographer), after service on warships, was assigned to the Charts and Instruments Section of the Hydrographic Office. This preparation was to serve him well for his next assignment. In 1850 he was ordered, along with Midshipman Lardner Gibson, to undertake a "most important and delicate duty: information on the navigability of the Amazon river" along with observations on its "undeveloped commercial resources." They climbed the Andes from Lima (Henry Meiggs had not yet begun his "rail-line to the moon"), and having gained the heights, the expedition separated. Herndon with his companions went north, followed the upper Amazon rivers until they reached the great river. Gibson took a more circuitous route, going south along the Andes, through Peru, Bolivia, thence down the Rio Maderia, and into the Amazon. Both leaders of the expedition wrote their narratives, which were jointly published in 1854 in three volumes (the third consisting of maps) by the House of Representatives. Herndon's is by all standards the better of the two and for that reason it alone is given this new publication. As the first North American (although hundreds of other persons had done it before them) ever to descend the whole length of the Amazon, the narrative has the advantage of being "American" in feeling, all the allusions and similes are given an "American twist." It becomes here a

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sort of controlled wonderment, the travail of river travel written down and the humor of the journey played up. It does not have, despite the insistence of Hamilton Basso who writes the introduction to this edition, any outstanding place in the history of exploratory literature of South America; but it is a good report, well-written and factual. It is good, too, that the publishers make it available to us in modern dress, the only mystery being the reason for their choice of editor. Hamilton Basso, a charming writer, is fully at home in his own American environment, but he knows little about South America. Where footnotes could have been helpful, there are none; and where they are least needed, there they are. But apart from this, it is a delight to have a mid-nineteenth-century narrative on the Amazon.

* * *

"Secret Cities of Old South America" belongs to the realm of science fiction. Since there has been of late a plethora of books, pseudo-scientific in nature, which have muddied the American anthropological waters, something should be said of this one. In South America, according to the lunatic-fringed cosmology of Mr. Wilkins, there are unknown monsters, snakes eighty feet long, fierce pygmies, secret cities in the Matto Grosso jungle in which "white" Indians, descendants of the ancient Atlanteans, still live. There are golden-spangled El Dorados still waiting their Champollion. There are "ancient manuscripts written on plantain leaves" which tell the mysteries of the lost Atlantis-province of "Hy-Brazil." (The Incas were not the Incas, but descendants of a white Frisian who came with Finns and Magyars by boat to pre-Colombian South America.) And the final gaffe: An English sailor was wrecked on the coast of Peru in the twelfth century. When asked by an Indian who he was, he replied, "I am an Englishman." Thereafter the Indians called him "*Ingas-man Capàc*" ("the handsome Englishman") and by this he descends as Inca Manco Capac, the founder of the Inca Empire.

Such is this book. There are mysterious mutterings from a "traveler," quotations from documents without source, gleanings from anthropologists, whole pages from the Greeks, the Romans, the sagas, the Spanish chroniclers—and fabricated drawings of what the author calls a pre-Colombian "Atlan-Brazil" alphabet. If this book opens, as the publishers claim, "new vistas of thought," it is only the thought that they should give more care to the "packaging" of their product, this *olla podrida* of gibberish, as "new historical discoveries."

Shrunken Offspring

HERITAGE OF CONQUEST. By Sol Tax and others. Glencoe, Ill.: The Free Press. 312 *pp.* $5.

By Oscar Lewis

THE bulk of this volume is made up of a group of papers dealing with various aspects of the culture of the native peoples of what is here called Middle America, an area that embraces roughly the territory from central Mexico southward to the upper tip of Costa Rica. It is in effect a summing up of the theories advanced and conclusions reached at a seminar held in New York City in the fall of 1949, the participants in which numbered an even dozen scholars of recognized standing in the field of Middle-American ethnology and anthropology. Most of the papers here printed are supplemented by stenographic reports of round-table discussions that followed them, and the whole gives a comprehensive report both of the scope of the meeting and its findings.

This is no popular treatment of the subject designed for easy reading on the part of the general public. It is a specialists' job throughout, written by and for professionals in that field. The consequence is that its pages are often heavily freighted with the technical terms and other scholarly apparatus which scientists customarily use for the enlightenment of their fellows and the confusion of the uninitiated. In a way this is unfortunate, since the book contains a great deal of material that lay readers are likely to find not only new but highly interesting. For the Indians of the region covered by the survey, particularly those in the rural areas, present a fascinating study. This is due not only to their comparatively isolated environment but also, and mainly, to their racial heritage which in certain ways is unique among the primitive peoples of the world. For not alone do the present-day native tribes have ancestral roots extending back to the ancient Aztec, Toltec, and Mayan civilizations, but they are the product too of the Spanish conquest of their territory more than four centuries ago. It is the very complexity of their cultural background that makes a scientific study a singularly rewarding field.

The present volume approaches the subject from a variety of viewpoints. Two introductory chapters, one by Paul Kirchhoff and the other by Robert Redfield and Sol Tax (the latter also serves as editor), set the stage by fixing the geographical limits of the study and outlining the general characteristics of Middle-American Indian society. Then follow twelve papers, each dealing with a different aspect of the central theme. While there is some overlapping of material, as is inevitable in treating of subjects as closely interrelated as these, each specialist sticks reasonably close to his chosen field. Among the topics dealt with are "Economy and Technology," by Mr. Tax, "Ethnic and Communal Relations," by Julio de la Fuente, and "Social Organization," by Calixta Guiteras Holmes, both the last-named authors being members of the staff of the Museo Nacional de Mexico.

One of the most interesting and informative of the chapters from the standpoint of the general reader is that on "The Supernatural World and Curing," by Charles Wisdom of the University of Connecticut, describing numerous curious rites and rituals still performed by native tribes in rural Guatemala, Yucatan, and elsewhere to counteract the evil power of supernatural agencies or to ward off illness. Many of these practices and superstitions had their origin in the remote past, for, as the author states, "present-day Middle-American supernaturalism is the end product of the combination of Spanish Roman Catholicism (especially that of the sixteenth, seventeenth, and eighteenth centuries) and the indigenous religion and magic of the ancient Maya and Mexicans."

It is precisely these persisting evidences of Mayan, Toltec, and Aztec cultures, overlaid with that of their early Spanish conquerors, which crop up again and again in these studies of the Central American tribes of today, that give "Heritage of Conquest" its significance and interest.

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Music to My Ears

THEY LIKE IKE—ALSO MOZART, PUCCINI, & BALLET THEATRE

DENVER.

FINDING Dwight Eisenhower, Alicia Alonso, Mozart, and Puccini in Denver on the same July week end may seem something of a pike dream (a phraseology intended out of deference to the local peak of same name), but it obviously made more of an impression on this outlander than it did on the natives. They took it in stride, as though it happens regularly in July instead of once in a half century.

I hasten to add that this applies only to the public performances in Red Rocks Park, where Miss Alonso was leading the Ballet Theatre in a mid-continental stand en route to the Hollywood Bowl, and to the proxy appearances of Mozart and Puccini in the Central City Opera House, where performances of "The Marriage of Figaro" and "La Bohème" have been alternating during the past month. Both the tiny opera house and the spacious outdoor stadium were crowded at all performances of the week end, though the hot spell is all-pervasive and lightning played hide-and-seek with thunder all around the "mile-high" city.

A journey to Central City when Mozart is being played provides a pretty seminar in musical history, for the intimate though well-appointed theatre (its interior is about the size of the average small-town "Bijou," and rather less than that of Sherry's Bar in the Metropolitan Opera House) is akin to those in which his works were first produced. Thus, with an orchestra of about thirty-five in the pit, the singers can be heard without straining and the orchestra can play out without fear that its numbers will overpower the voices. On this occasion the voices were mainly the City Center ones of James Pease, Virginia MacWatters, Frances Bible, etc.—which is not exactly Salzburg.

The prospect of "La Bohème" in English seemed something less than exhilarating, but the effect it produced reminded one for still another time that where art is concerned it does not pay to be dogmatic. Given the same circumstances of sound as "Figaro," "Bohème" proved to be a work equally beglamored by walls that spread enclosing arms rather than receded into yawning spaces. For once Rodolfo's garret seemed about the size that he and his chums could afford, rather than the wing of the Louvre it amounts to at the Metropolitan, and the arrangements of the Cafe Momus scene were all reason and order, with a lower and upper level in Donald Oenslager's setting taking neat care of perspective within the limited floor area.

Count as a virtue too that the voices of David Poleri and Ann Ayars, as Rodolfo and Mimi, are young and unspoiled, as are those of Hugh Thompson (Marcello), Jean Gibbons (Musetta), and Michael Bondon (Colline). A generally competent translation by Ruth and Thomas Martin made the English text a natural part of the effect in these intimate surroundings, where the lines could be exchanged and the points made in a natural, unaffected way. Whether this augurs well for the proposed production in English at the Metropolitan next winter remains a question. In the prevailing circumstances of Central City, English was not only acceptable but desirable. It leaves the Metropolitan venture subject to review (in both the critical and juridicial sense) without prejudice. One further detail: the staging of the Central City "Bohème" was beautifully arranged by Frank St. Leger (better known as musician than as stage director) in terms of the local problem.

Ballet Theatre at Red Rocks posed several difficulties peculiar to the locality, of which the odd and unique one was altitude. Occupying a beautifully sculptural crevasse in the mountains, with parallel walls of rock framing a slope to the stage level, the setting has any amount of virtue. However, the energy needed to execute leaps and entrechats is considerable at sea level; raise the point of execution a mile and a half skywards and the head tends to take off independent of the body. I speak from the slight experience of a few hundred yards of walk from a parking space. The experience of the dancers comes from secondary, but no less reliable, sources.

FOR another difficulty peculiar to the surroundings, the offerings included Agnes de Mille's "Rodeo," with the Copland score played by the Denver Symphony directed by Saul Caston. Chaps and sombreros may be exotic garb on Broadway, but a couple of thousand miles west they have the novelty of ham on rye. To the everlasting credit of all involved they went down as easily, though the audience was intermittently sprinkled with the dewy suggestions of a downpour which fortunately did not mature. I haven't any accurate figures on the number of ballet fans in America but, to judge from the turnout at the two programs by the Ballet Theatre Company here, there are at least 16,000 in the Denver area alone.

—IRVING KOLODIN.

—*Louise Pote.*

"Figaro" at Central City—"a seminar in musical history."

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SR Goes to the Movies

THE WILD MAN IS COMING

FROM the New York end, where this reviewer hangs out, Hollywood is as Hollywood does, and any claims of trend-spotting are usually based only upon the unfolding product itself. With this disclaimer for protection let me state that two products opening for sale this week in the cinema houses of the nation have made me suspect that at least nine screenwriters I know of have been looking backward for their comic inspiration. Three of these screenwriters worked on "Son of Paleface," which puts Bob Hope through some interesting paces, and six others provided a script, if such it can be called, for Jerry Lewis and Dean Martin in "Jumping Jacks." Both these movies were manufactured on the Paramount lot; thus, at the moment, the trend is evidently confined to one studio. Even so, it is worth noting that both movies contain a substantial supply of the "wild man" type of humor, described so brilliantly and nostalgically a few years back, by James Agee in *Life* magazine.

The wild man, as I understand him, was a gentleman who, during the silent and golden days of film comedy, used to be kept beside the director's chair and allowed to doze mildly and day-dream. "What do you see?" the director might ask him, interrupting some pie-throwing capers. Perhaps the wild man, thus prodded, might see a yawning chasm, with a narrow rope bridge spanning it. He might further notice in his mind's eye someone trying to push a piano across the suspension, just as a large gorilla starts crossing from the other side. The arts and crafts of such silent comedy largely faded away when a sound track was added to the moving film, and talking comedians gradually usurped the places of silent masters like Buster Keaton, Harold Lloyd, and Ben Turpin. The trouble with the talking comedian was that he talked too much; he cracked jokes. A joke can be funny, but it can lead only to one short, sharp roll of laughter. It takes a series of good jokes to sustain the merriment, and Hollywood has rarely been capable of that kind of effort. The sight gag, on the other hand, had the advantage of being stretchable and variable, so that one basic visual situation could be kept "running," as Mr. Agee phrased it.

"Paleface," the Bob Hope movie of a couple of years ago, showed the possibility that this pleasantly funny man could blend his wise-cracking style with the visual joke. A good many sight gags were strewn through "Paleface." The movie was vastly popular and Paramount has evidently realized that it was the new (or rather, the old) element that helped make it so. "Son of Paleface" gives the impression that the director, Frank Tashlin, and his screewriting aides, spent long hours projecting some silent comedies to see what they might reveal. How else account for the manner in which they have thrown the plot out of the window and allowed Bob Hope, Jane Russell, and Roy Rogers to run wild? Even Trigger has joined in the fun. There is one sequence in which he and Bob Hope share a bed and fight over the covers. Roy Rogers has got himself a fine horse there, even if he isn't a Palomino.

There are so many sight gags in the picture that some of them are kept running concurrently. This makes for a little weariness, but otherwise I have no objections to the business. In one such sequence we see Bob Hope and Miss Russell in a 1900 model red roadster (it's a Technicolor movie) being pursued by Indians. From another direction comes Roy Rogers on Trigger, just in time to lasso a wheel that's come off the car. Finally Bob and Jane reach a precipice; the car goes over the cliff, but Bob is thoughtful enough to raise an umbrella, which lifts them safely to the other side.

Bob Hope is a very funny man in "Son of Paleface," something that probably started out as a standard kidding of a horse opera, and began to run wild. This Bob Hope is fresh out of Harvard, come to claim his birthright in the wild West, riding a bucking roadster instead of a horse, with a big red Harvard H emblazoned on every piece of clothing he wears, right down to his underdrawers. I look forward to seeing him in "Grandson of Paleface."

WHILE "Jumping Jacks" contains a certain amount of fun, it should be specified that Dean Martin and Jerry Lewis are somewhat less adaptable to the running gag type of humor than is Bob Hope. Dean Martin is not really a funny man at all, and Jerry Lewis is a zany rather than a true comedian. However, it can be said that in

—From "Son of Paleface."

Bob Hope in trouble—"no objections to the business."

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"Jumping Jacks" the latter shows promise. Up until now this team has gotten by because a large and astonishingly sympathetic audience has mistaken their striving towards humor as the humor itself. When we are desperate for a laugh we sometimes fasten on this sort of thing, something that is not funny but silly. A large part of "Jumping Jacks" is silliness about how Dean Martin wants Jerry Lewis to help him put on camp shows for a paratrooper outfit. Jerry, being lucky enough to have a punctured eardrum, is unwilling to masquerade as a paratrooper, and Dean is funny as a crutch as he tries to persuade the reluctant young man.

And, of course, the footage includes Jerry's infantile drooling, the orchidaceous behavior, the crossed eyes, and the witless tapping of his feet. My stern visage failed to crack at anything of this type. But when Jerry must pack a parachute he knows nothing about under the eyes of a tough sergeant, and when he gets lost during maneuvers, with tanks coming at him from behind every clump of bushes, things do look up. The grand finale has Jerry falling from a plane, parachuteless, and landing atop the chute of the slowly descending Dean Martin. Jerry works his way down the chute, grabs hold of Martin, loses his grip, catches hold of Martin's boots, upon which one by one the shoelaces pop. Solid wild man stuff, obviously, and all to the good.

—Hollis Alpert.

SR Recommends

Son of Paleface: Reviewed in this issue.

Ivanhoe: A somewhat denatured but still splendiferous mounting of Scott's Norman-Saxon classic. (*SR* Aug. 2)

Carrie: An absorbing match with Laurence Olivier's talent combating his lack of verisimilitude in Dreiser's part. (*SR* July 12.)

High Noon: A very superior Western crowded with atmosphere and foreboding. (*SR* July 5.)

Under the Paris Sky: Some "snatch-of-life" episodes welded by Duvivier into a highly scenic apotheosis of Paris. (*SR* May 24.)

Outcast of the Islands: Conrad's early novel transformed by Carol Reed into a film with a full quota of authentic atmosphere. (*SR* Apr. 26.)

Walk East on Beacon: An admirably detailed filming of counter-espionage in the USA, made with the cooperation of the FBI. (*SR* Apr. 19.)

Singin' in the Rain: Gene Kelly in a nostalgic spoofing of the early talkies. (*SR* Apr. 12.)

Encore: Another trio of Maugham short stories turned into an engaging film. (*SR* Apr. 5.)

The Man in the White Suit: Alec Guinness invents a fabric that will never wear out—with hilarious consequences. (*SR* Apr. 5.)

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TV and Radio

"IT SAYS HERE WE SHOULD TALK"

TELEVISION'S image of the Democratic or (as the Republican orators are so cunningly calling it this year) the "Democrat" Party's convention will be yesterday's show when this column is in print. The nominations will have been witnessed, the demonstrations endured—and all the audio-visual details of the political circus, serious, trivial, antic, dull, or disturbing, will be history. "Politics in the public eye," says an NBC ad, "makes for a show you'll tell your grandchildren about."

I don't know what the reader will tell his grandchildren about; but civil rights, filibuster, Governor Adlai Stevenson, President Truman, or any dark horse running to or from the nomination notwithstanding, I do not believe the second exposé from Chicago of the nation's chief game for adults will produce anything to rival the spectacle when Mr. (then General of the Army) Dwight D. Eisenhower broke convention tradition and called on Senator Robert A. Taft at the defeated candidate's headquarters in the Conrad Hilton hotel for a closing-of-the-ranks posture and a joint harmony statement.

The Puerto Rico delegate demanding a roll-call of three was amusing; Representative Dirksen's pointing of the accusatory finger at Governor Dewey was a study in hate; General MacArthur's keynote address was a lesson in anticlimax; Minnesota's change of vote, which climactically threw the victory to Ike, was a brilliant riposte in the unexpected, etc. But for a scene "coming up like thunder," a Roman-candle scene of words, pictures, and silences, of Elizabethan fustian, Mack Sennett gaiety, Biblical bitterness, and Homeric irony and pity—the denouement at the Conrad Hilton goes into my permanent memory vault as exhibit A.

The reader may have missed it: it happened—like death and triumph in a comparable arena—in the afternoon. The sudden nomination after the first ballot caught everyone by surprise, particularly the television networks. In a later column, when TV's coverage of both conventions is available for appraisal, the writer hopes to comment on it. Meanwhile, whatever one may think of the conventions themselves, it is obvious beyond the largest cavil that TV, the eye that talks, did a magnificent reporting job, rich in distributional success and generous with consequences for our now fluid political mores.

At the Conrad Hilton, though, immediately after the nomination, it appeared to this viewer that the TV production masterminds were caught with their cables and cameras kaput. Perhaps they had reckoned on Taft calling on Eisenhower at the winner's headquarters; perhaps the sudden excitement unhinged all precision. Whatever happened, events took the ball away from Republican Party convention organizers and network staffs alike. The marvelous moments that followed found television the unplanned, unwilling, and unmatched star of the show it was covering.

As the master-control panels cut to Taft's headquarters, the viewer faced a small, uncertain line of reporters facing their own cameras. Microphones in hand, earphones on head, cables snaking to perspiring technicians, the newsmen stood like Horatius, or as Greeks at Thermopylae, their backs resistant to the undulating surges of an anonymous, shirt-sleeved chorus behind them. Hectic, frantic, frenetic, they burbled and gurgled in their ad-libs, trying to find out what was happening, striving to be interesting, and

above all, heroically struggling not to be hipped out of the camera and away from the spot where they guessed the Taft-Eisenhower romance would be played.

The suavity of the TV-radio newsman, cool, dispassionate, detached, was gone. It was every man for his network and the guilt of the damned to pay if he allowed himself to be strong-armed away from this pooled morsel. Antagonistic cooperators, the reporters jollied each other but their chins were out. Someone handed Clifton Utley, usually a brilliant analyst, a piece of paper. He glanced at it, fingered it, glanced at it again, and then said rather hysterically to two colleagues: "It says here we should talk to each other."

Well, talk they did—the tapes have the record. It will never get into a textbook of model newscaster behavior under fire, but it was splendid, hilarious fun, fun at the newsmen's predicament, fun with them at the monkey-wrench in the show's unctuous machine. It was the suffering-with-laughter mood that audiences enjoy most.

Then came a squad of cops boomeranging through the Chaplinesque world. They disappeared stage right and stage right they boomeranged back. It was Taft and Eisenhower. The laughter curiously enveloped the protagonists. Literally pushed and shoved into the choked iron ring of the camera's eye, the Senator and the General tried valiantly to maintain their mutual dignities. It was no go. The viewer felt for them, but the deflation of political pomposity made a delicious, hissing sound.

THE General suffered it with an amateur's amiability, but the Senator, more seasoned mufti campaigner (with little to lose now that he had lost), finally had enough. Like an irascible teacher he took control of the situation and braved the brief ceremony. And here came the bitterness, the irony, and the pity. For, as with set smiles, the victor and the vanquished rendered unto political expediency and the sportsman's code their perfunctory obeisance, tides of emotional conflict, via sympathetic identification, tugged at the viewer before his screen.

Beneath the General's mask lay the clear realization of the humiliating burden of brass-knuckle politics on the human psyche; beneath the Senator's the galling savor of defeat at the hands of a political novice. It was a moving tableau—and in an ambulatory sense it moved as hurriedly off stage as it had moved on. "That's all," said Senator Taft. The General grimly echoed him, and as the burly cops opened a hole in the chorus, the tragic actors disappeared and the clowns took the stage again.

Out of a magnificent, unstaged bedlam montage of shoulders, hands, backs, ear-lobes, and haircuts passing in close-up before the hot-breathing cameras, emerged the still-mumbling figures of the newsmen. Hair askew, eyes displaced, deservers of TV's purple heart, they staggered on defiantly, wearily, until merciful fade-out. It was an uproarious finish to an unforgetable scene played in concentric circles of high drama, small comedy, and epic background.

—ROBERT LEWIS SHAYON.

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(*Continued from page* 15)

exactly what their subject is. This reviewer believes that to be a healthy sign. Geography is not a social science, not a natural science, not a humanity; it is rather a bridge connecting all of them. As a science of relationships, geography has become a serious study for the very best minds.

Dr. Wright points out that the founders of the American Geographical Society were not concerned with the problem of defining geography during the 1850's and 1860's. Had educators been among the founders, this certainly would not have been the case.

By 1915 interest in physical geography in this country had passed its peak and most geographers were concerned primarily with human geography. At first human geographers attributed great influence to the natural environment. Ellen C. Semple expressed the idea this way: "Man is a product of the earth's surface. This means not merely that he is a child of the earth, dust of her dust; but that the earth has mothered him, fed him, set him tasks, directed his thoughts, confronted him with difficulties that have strengthened his body and sharpened his wits, given him his problems of navigation or irrigation, and at the same time whispered hints for their solution. She has entered into his bone and tissue, into his mind and soul . . . ."

This type of thinking received a mighty impetus in the last half of the nineteenth century, when Darwin's theory of evolution led to a quest for rational explanations of biological and human phenomena in the processes of nature. Today few if any professional geographers would go so far as did Miss Semple. Most are today possibilists, not environmental determinists, and would tend to agree with Dr. J. Russell Smith when he says:

"We are beginning to develop a new mental attitude toward the universe, toward our environment. This is the attitude of scientific testing and scientific utilization . . . In the weighing of lands to determine their value to man, the geographer has had to change his scales every time science has put into his hands a new set of weights . . . . For every discovery . . . we should have the means at hand to search the earth and experimentally test out all promising leads. Thus may man's life become adjusted to his environment and thus may his activities conserve and improve it."

Of the book's thirteen chapters,

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Chapter Six, "The Years of Isaiah Bowman," will be most interesting to professional geographers, for it was Bowman probably more than any other single person, who put American geography and the Society on the high plane they now occupy. This chapter gives an honest and accurate biographical portrait of the man.

Dr. Wright points out that it has taken two world wars to prove geography's value to the nation. In both conflicts the Society's facilities were placed at the disposal of the government. During World War II, a goodly portion of the younger geographers of the nation were called to Washington, where they worked with specialists in other disciplines on a wide range of problems.

In a review it is impossible to list the many great contributions of an organization that has lived for 100 years. Two projects, however, merit special attention. First is the Millionth Map—the American Geographical Society's largest undertaking in geographical research. Dealing with Hispanic America on the scale of 1:1,000,000, it covers the land areas and offshore waters of the Western Hemisphere south of the Rio Grande. It required a quarter century to complete it and cost more than half a million dollars. When the project was begun, no comparable map existed anywhere on such a scale. Since publication, the map has been put to countless uses. The second project, "The Atlas of Diseases," begun in 1948, is still in preparation and probably will be for many more years. In addition to the text, the "Atlas" includes large world maps in color.

The American Geographical Society is still pioneering, undertaking fascinating and exciting new research projects, many in keeping with the views of its hard-headed and practical founders. Impressive as the Society's accomplishments during the first 100 years have been, it may be confidently expected that they will be even more impressive during the coming century.

LITERARY I.Q. ANSWERS

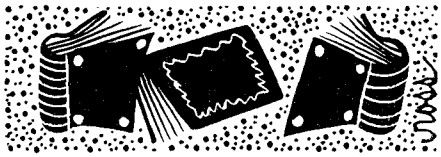
1. whoop, from Scott: The Lady of the Lake.
2. twitters, from Henley: Margaritae Sorori.
3. crackling, from Ecclesiastes.
4. tinklings, from Gray: Elegy.
5. rattling, from T. S. Eliot: Morning at the Window.
6. whispering, from Hardy: In Time of the Breaking of Nations.
7. sputtered, from Whittier: Snowbound.
8. rustling, from Milton: Il Penseroso.
9. hisses, from Edith Sitwell: Solo for Ear-trumpet.
10. gabbled, from Goldsmith: The Deserted Village.
11. roar, from Arnold: Dover Beach.
12. buzzed, from Longfellow: Hiawatha.
13. squeal, from Shakespeare: Hamlet.
14. moaned, from Lowell: Vision of Sir Launfal.
15. lapping, from Tennyson: Morte D'Arther.

Science & Life Notes

DEAD CITIES AND FORGOTTEN TRIBES. By Gordon Cooper. Philosophical Library. $4.75. Gordon Cooper, president of the Globetrotters' Club, has had many strange and exciting experiences during his travels to more than a hundred countries. Head-hunters of Peru have shot darts at him—"My companion and I then fired in the direction of the dart-blowers. That was enough to prove our superiority." He sat on the Inca throne of Tiahuanaco in Bolivia, the New World's oldest city. He visited Southern Rhodesia to see the ruins of Zimbabwe, the City of Gold, which inspired Rider Haggard's "She." In Indo-China he bicycled 400 miles from Saigon to Angkor and watched the sun set on the broken and fallen Buddhas of the Angkor Wat, one of the world's great temples.

"Dead Cites and Forgotten Tribes" is a series of brief accounts of these and other relics of past cultures. It covers a good deal of territory, ranging from lost valleys in Canada and New Guinea to the ruins of ancient Greece and the skyscraper cities of South Arabia deserts (many of the buildings are ten to twelve stories high). One of the most unusual tales concerns a place rarely associated with highly developed civilizations, the South Seas. In the Caroline Islands, Nan Matal, a city of massive and beautiful design, was built in a shallow lagoon between two islands. Stone blocks weighing tons were placed among the reefs in crisscross fashion, forming a solid foundation for houses, palaces, and temples. The city was surrounded by walls six feet thick and nearly thirty feet high.

Nan Matal is a dead city, but not a particularly old one. It was flourishing and still being completed less than a century ago when "the arrival of overzealous Christian missionaries resulted in the population . . . abandoning the city for the jungle." Mr. Cooper writes clearly if not inspiredly about his extensive globetrottings.



The book tends to be somewhat episodic, because it has no central theme and no logic of organization. But the material more than makes up for these deficiencies. It is impossible to see such sights, to explore the tombs and temples of times past, without being impressed—and the author succeeds in conveying his thoughts and feelings to the reader. The book is overpriced, which will not help its sales.

MORPHOGENESIS: An Essay On Development. By J. T. Bonner. Princeton University Press. $5. "There is a sort of chauvinist pride among biologists . . . we like to think that there are some aspects of living organisms that are strictly ours and . . . far too subtle for the physicist and chemist to appreciate." This confession appears in the introduction to "Morphogenesis" (technical jargon for "the development of form") and, taken out of context, may be a bit misleading. Dr. John T. Bonner of Princeton University is not reviving vitalistic notions that dominated biology until relatively recent times. He does not regard life as a manifestation of supernatural forces, and recognizes that physics and chemistry must play a leading role in solving certain important problems. He simply believes that the research will have to be done by properly trained biologists—and his book presents evidence for this plausible point.

Dr. Bonner provides few new insights, but spotlights many areas where insight is required. Focussing on the problem of how living things group themselves into symmetrical patterns, he describes certain single-celled plants known as algae which align themselves into long filaments, dumbbell-shaped designs, squares, and rectangles. Other simple organisms colonize in three dimensions, forming perfect cubes; still others gather into zigzag structures that collapse and open up again like a carpenter's rule. Higher on the evolutionary scale, we have geese and Air Force pilots who fly in "V" formations for tactical reasons. Dr. Bonner includes many fascinating examples of things we would like to know more about and compares living creatures to crystals that form in "dead" inorganic matter. This book is highly recommended to laymen as well as scientists. It is a stimulating, splendidly written survey of biology's most crucial questions. —JOHN PFEIFFER.

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FICTION

(*Continued from page* 19)

ter is kindly, and treats his hero's second fling with sophisticated compassion and understanding.

The hero, successful proprietor of a celebrated East Side restaurant, is nicknamed, with unfortunate whimsey, Abe Linken, and he's a very nice guy. He and his wife have had a happy and solid life together and built their business into the success that it is. But Abe is now in his middle forties and getting restless. Just at that moment Mollie Burch, beautiful and intelligent model, walks into his life. Mollie is also a nice guy and she falls in love —really in love—with Abe. Result: complications. Abe lets his business slide; his wife comes close to a nervous breakdown. When it is all, rather arbitrarily, straightened out Mollie is off the scene, Abe is back with his wife, the business is getting back on its feet, and Abe is prepared to be mildly unhappy forever after.

All of this is pretty trite, but Mr. Sylvester has redeemed it with some vivid if somewhat slick recreations of the New York scene—Greenwich Village, a ball park, the jazz joints, and the class restaurants. He has also conceived some pretty sturdy characters. Abe, Mollie, and Sue are as nice a group of people as you'd like to see involved in a triangle. You believe in them and, at least while reading about them, you find yourself concerned with how they are going to work out their concerns and conflicts.

THE SLEEPING SWORD. By Pearl Frye. Little, Brown. $3.75. Pearl Frye's second and concluding novel on the life of Admiral Nelson takes the British naval hero from the time of his victorious return from the famous battle of the Nile to his death in the equally victorious Battle of Trafalgar. The story alternates between accounts of his naval engagements—the evacuation of Naples, the battle with the Danes, and the pursuit of the French fleet—and an account of his curious love life with Lady Hamilton. As in her earlier novel, "A Game for Empires," Miss Frye is particularly successful in bringing to vivid life the complicated patterns and actions of Nelson's naval engagements. She also incorporates much interesting material on the political maneuverings of the time as these affected Nelson. The love story is of interest primarily because of the unusual facts and Miss Frye's documentation of them rather than because of any particular skill in its handling. Here is a solid historical novel which suffers as a romance because as a person Nelson intractably remains vain, arrogant, ruthlessly cruel, and ambitious. He probably was as spectacular a naval hero as Miss Frye and the history books agree, but it's still hard to like him or care much what happens to him.

THREE TO BE READ. By Philip Wylie. Rinehart. $3.50. A determined iconoclast when dealing with opinions on man's estate, Mr. Wylie with equal determination sticks to the old forms and formulas when purveying popular fiction to the mass-circulation magazines. "Three to Be Read," a product of this second Wylie, contains no surprises. Indeed the author has parsimoniously used the same basic plot situation in each of the three long stories included. In each a bumbling amateur strays among professionals and by sheer determination plus an unexpected show of resourcefulness, outwits the professionals, confounds his critics, and wins the girl of his dreams. In "The Smuggled Atom Bomb," Duffer Bogan stumbles upon a Russian plot to blow up the United States without informing the FBI. His misadventures are numerous but somewhat short of hair-raising. In "Sporting Blood," the unathletic Doctor Ramsay Binney—an awkward fisherman cast among those experts Des and Crunch and even greater experts—wins his girl by staying under water longer than anybody else—a practice he had learned in the South Seas—and thereby rescuing the girl's scornful brother. Professor Martin Luther Burke of "Experiment in Crime" is theoretically an expert on crime who stumbles on a vast conspiracy for smuggling aliens into Florida. You know the rest. Hammock reading, if you have a hammock.

THE BRUTE. By Guy Des Cars. Translated by Michael Luke. Greenberg. $3. A French import, "The Brute" starts off with a situation of arresting ingenuity. Born deaf, mute, and blind, Jacques Vauthier has carved for himself a life that approaches the normal and a career as a writer that approaches the sensational. Suddenly and inexplicably he murders a man. The problem is for the lawyer assigned by the court to penetrate into the mind of this character, find out how and why all this happened. The early chapters in which this situation is set up and in

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which we are given a detailed description of the problems of establishing communication between the outer world and a person so afflicted and also resistant to such contact are of considerable interest. After that, the novel speedily runs down hill, degenerating in its final chapters into the kind of courtroom melodrama that would send even a child into hysterical laughter. The writing throughout is awkward. Or maybe that's the translation.

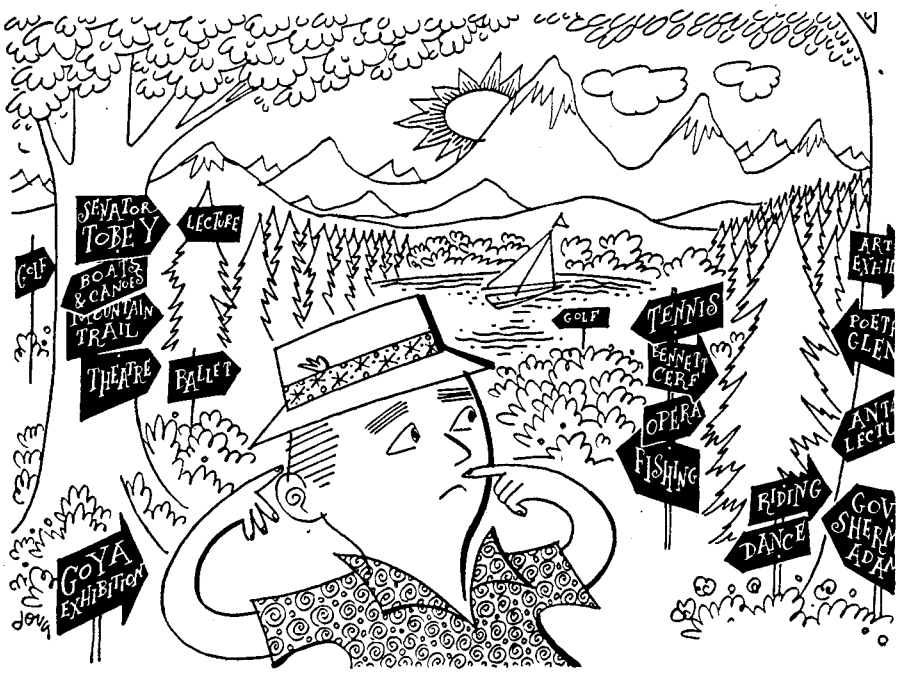
WHEN DOGS MEET PEOPLE. By Gladys Taber. Macrae-Smith. $3. Dog lovers, generally a sentimental group, will probably welcome this collection of twelve stories in which Gladys Taber contrasts the virtues of the dog with the weakness of man. Chief virtue is, naturally, loyalty. Other one is grit. The telling characteristic of people is their regard for dogs. If they like them they are noble, kind, and generous. If they don't they are likely to be mean-spirited if not downright villainous. Miss Taber has a limited number of plot devices, but she works these for all their worth. The ugly duckling theme is apparently her favorite. In one story the ugly duckling not only turns into a champion but also lifts the mortgage on the old homestead. In others he sets the foolish mortal on the path of true love, helps the young to grow up, and aids in the spiritual regeneration of one who might otherwise have turned into a non-dog-lover. This last, if you go along with Miss Taber, is a fate worse than death.

SARALEE'S SILVER SPOON. By Marjory Hall. William Sloane. $2.75. Spunky Saralee Grant takes a small buffet from fate in Chapter One of this number: she learns she hasn't the skill to be a great artist and returns to her sleepy old New England home town. There, before you know it, she has a job in the silver factory that had been founded by her remote ancestors. And before you know it again, she's moving on up through the plant in her spunky little way, carving herself a career. She's also learning to appreciate lovable Aunt Sis, lovable Gran, and a bevy of lovable girls who work in the factory. Also the virtues of good taste, background, and a sunny disposition. There's plenty of sweetness and light here, with jolly picnics and oodles of good food and good fellowship. And of course Saralee gets the right boy in the end, and her silver spoon. It's all as wholesome as a strawberry ice-cream soda, and about as stimulating.

—EDWARD J. FITZGERALD.

BOOKED for TRAVEL

L'ETE D' UN TRAVEL EDITOR



WELL sir, there is hardly a big shady tree by a rippling brook that hasn't got a lectern under it these days. Resorts that used to advertise "Cool Nights!," "Excellent Fishing" are now enticing guests with "Exciting Lectures!," "Exclusive Goya Exhibition!," and other attractions that once belonged to the big city in winter. It's getting so a man can't take a vacation without coming home smart. The new cry of the woodlands is "Swimming, Scenery, and Socrates!" The first summer hotel that offers a Bachelor of Arts degree with the regular American plan is bound to make a killing.

We've been sopping up our culture at the Festival of the Seven Arts, an annual excursion into learning engineered by the Lake Tarleton Club, a magnificent expanse of 7,000 acres at the edge of New Hampshire's White Mountains. Each day after lunch, Tarleton's 380 guests gather under a spread of maples on a corner of the lawn to hear a forty-minute informal talk by someone connected with books, art, the theatre, or even politics. This year's ticket lists Budd Schulberg, Charles Jackson, Bennett Cerf, poet Louis Untermeyer, Clarence Derwent of ANTA, William Gropper, Senator Tobey, the television evangelist, and Gov. Sherman Adams of New Hampshire, who was Ike's floor manager at Chicago.

Some afternoons on a sand spread known as Miami Beach Jr. at the end of the lake, informal bathing-suit talks are given by theorists in mental health, religion, and marriage. Soft background music wafts over from the dock and swimming area a few hundred yards away where guests who just want to swim and dance can fritter away an afternoon.

There have been days when the croquet wickets were uprooted to make room for the Vienna String Quartet playing on the grass, or the eighty voices of the *a capella* choir from Plymouth Teachers' College. Last year a couple of ballet stars from the Sadler's Wells Company gamboled on the green to flute music, no less. This year a troupe from the New York City Opera Company sang an abridged version of "Rigoletto" while Louis Untermeyer gave intermittent interpretations of the libretto.

The walls inside the main house, meanwhile, have been decorated by a collection of original lithographs of Toulouse-Lautrec, insured for their summer trip for $80,000. They were accompanied by Arthur Heinzelman, chairman of the Boston Public Library. Later, a new exhibition was brought north by A. Hyatt Mayor, curator of New York's Metropolitan Museum of Art.

Culture under the Tarleton's trees started many years ago with a series

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of "Rocking Chair Chats," talks given by some of the hotel's prominent guests. They ranged from "Insurance in Our Economic Life" to a chat by Milton Berle on vaudeville and the theatre. From this program came a series of informal lectures by professors over from nearby Dartmouth.

What started the lean to learning up in New Hampshire? Says Walter Jacobs, one of the quartet of brothers which owns the Tarleton, "Maybe I was a frustrated guy who never had an education." More likely the urge was an honest guest-roots movement, part of the sweep that has made big summer business out of vacation culture. Offshoots of the Tanglewood and Aspen ideas are thriving all over the nation, and from the Welsh Eisteddfod to the Salzburg Festival there is hardly a nation in Europe without some wing-ding of wisdom on the books.

But all learning makes a dull vacation, and Jacobs is being careful not to elbow normal holiday pursuits. For $18 to $26 a day Tarleton's guests also get breakfast rides, fishing on five lakes, a nine-hole golf course that is being expanded to eighteen, seven tennis courts, dancing every night, three meals in a glass-enclosed dining room that overhangs the lake and the pine-covered ridge in the background. "We're just being dilettantes," says the boss, "and we're loving it."

* * *

COUPLE of weeks ago we climbed the spires of the Waldorf to meet M. Paul Derval, a seventy-two-year-old Frenchman with a pink tie, a long cigarette holder, a fashionable wife, and a Broadway press agent. We embarked on the expedition because M. Derval is the director of the Folies-Bergère, a tourist attraction which M. Paul Benson, the press man employed by M. Derval during his visit to New York, assured us ranks with Napoleon's Tomb and the Eiffel Tower in Parisian popularity. M. Derval was here toying with the idea of starting an American version of the Folies.

M. Benson, wearing shirtsleeves and a big cigar, met us at the door and took us to the director who was sitting by a Louis something-or-other desk contemplating the New York skyline. "En anglais, en anglais," cautioned M. Benson, who intermingles French and the linguistics of Lindy's at will. "I been telling him to speak English, but he only wants to talk French," Benson said to us.

In a smattering of *anglais* M. Derval told us that his famous show was named after the Quartier Bergère in which it is located. A long time ago this site was the house and garden of a tippling monk who eventually drank himself out of maison and menage. It was given to a blind home, and when the home needed money they rented the place out as a concert hall. Later there was an exchange of flats for females, and the locale became a sort of singular music hall, and such it has been for forty years, thirty of them in the hands of M. Derval.

The impresario thought he might run into a little difficulty putting on the same sort of show in New York. "We will show the nude à la mode Américaine," he said, "We weel have so covair here and here and here," he added patting himself in a number of places including what he called "le boot-TOM."

A new show in Paris costs about 1,500,000 francs, about a quarter of the price of staging a similar spectacle over here. Each production plays for three years and about a million or more people see it every year. We told M. Derval we thought the new edition of the Folies was pretty tame compared with the old days, and he said it used to be that the *promenois*, the street walkers, were admitted to the back of the theatre, but all that is changed now. It is getting cleaner, and maybe not so bare. "Mon gout personnel," he said. We asked him why his taste had changed so abruptly after thirty years with the bare facts right at hand, and he assured us that the change had indeed been "leetle by leetle by leetle."

In New York M. Derval was astounded by theatre prices, but nonetheless went to see "The King and I" (beautiful, arteestic), and "Top Bah-nah-NA" (not so artistic). He saw the Radio City Music Hall show, visited Versailles, and traveled to Jersey to look in at the Riviera, a nightclub hanging over the Hudson.

New York nightclubbing has its effects on even the hardiest souls, and the bellboy was shortly at the door with a package from the drug store. M. Benson took charge. "It's the Alka Seltzer," he said. "Pour vous or pour madame?" M. Derval indicated it was pour madame, who was fashionably indisposed at the moment. With remedy in hand he paused long enough to say a word about his marriage. "I flirt with my wife. I give the flower, I give the sweet. " After they were married they went each night to the Folies. "She say I don' like thees dress, I don't like that dress, and leetle by leetle I give her the dress job." Did she mind having a husband who was continually surrounded by platoons of ladies who could pack their entire wardrobe in a stud box? Said M. Derval, "The pastry makair nevair eats the cake."

—HORACE SUTTON.

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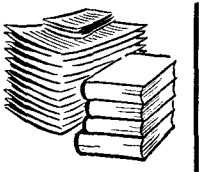

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THE DONKEY MOVES IN

(*Continued from page 12*)

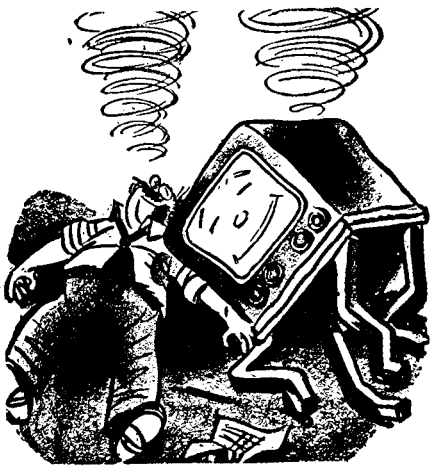
see many more things that happened than those sitting in the amphitheatre could hope to see. Its close-ups of candidates, delegates, and strategists alike have been more revealing than thousands of written words could ever be.

Already television has rendered enormous services to democracy by informing the electorate. In the coming years these services will increase. Unquestionably, due to TV, future conventions will be quite different from those just held. They will be streamlined and their programing will have to be adjusted to the needs of the new medium that records them. The long delays, the interminable speeches, the empty nonsense, the windy praise of those who nominate, and the duplications of those who second will have to be eliminated.

Even now there is talk of holding offstage those polls which delegates are entitled to demand. Although I do not know about others, I do know that I shall miss these polls. Not unnaturally, when requested they invite boos because they bring the whole machinery of a convention to a standstill. Yet there is something splendid, however silly, exasperating, or time-wasting, about them. What they prove is that one very average American citizen is able to keep the President of the United States, the thousands of persons in the auditorium, and the whole world waiting while he exercises his democratic right.

COMPLETE and expert as the coverage of TV at present is, one thing it cannot offer. It can never supply a substitute for the excitement of being a part of a convention crowd and sharing its mood. I feel confident that no stay-at-home could have felt to the full the group emotion of those who were present when Mrs. Roosevelt, Mr. Barkley, Governor Stevenson, and President Truman appeared.

When Mrs. Roosevelt swept forward, swiftly and lightly, to the rostrum to the jubilant strains of "Happy Days Are Here Again," the past and the present merged. Time turned into



—*Herblock in* The Washington Post.

"Over at Last."

an accordion. Nineteen hundred and thirty-two was in everyone's mind; 1932 and all those long, eventful years of Franklin Roosevelt's Presidency. Part of the cheering was for him, for what he had stood for, and for what he had done. Part of it, no less certainly, was for her, and for the same reasons. Mrs. Roosevelt did not face the convention only as a President's widow. She won its cheers as a person who has become an outstanding personage in her own right. It was as such a personage that she spoke, never stooping to partisanship, but speaking earnestly about world affairs and the U.N., in both of which she plays a contributive part.

Mr. Barkley the next evening was greeted with an even more tumultuous, though quite different, ovation. The tribute he received was paid to a public figure who has served his party long and with distinction. It was in the nature of a farewell to a man who has a genius for friendship. Its affection was so genuine that it must have removed whatever bitterness he felt because of having been forced by Labor's shabby treatment to withdraw as a candidate.

What Mr. Barkley said may even now have been forgotten. But no one who heard him will forget the way in which he said it. He spoke without notes for almost an hour. Although his speech was a very simple and sincere restatement of democratic faith, his performance was an incredible feat. At its conclusion there was another demonstration, which Mr. Barkley permitted to run too long. Before it was over, however, an extraordinary thing occurred. So many people, prominent and otherwise, rushed up to shake Mr. Barkley's hand that the platform began to look as if he were holding a White House reception.

No orator is more eloquent than votes when they are being counted. The tension was almost unendurable

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
THE DAVIDIAN REPORT *Dorothy B. Hughes* (Duell, Sloan & Pearce: $3)	Commies, FBI, others try outsmarting tactics in L.A. free-for-all after pay-pers.	Strong accent on atmosphere, especially remember-Berlin angle; written with finesse.	Subtle
BARE TRAP *Frank Kane* (Ives Washburn: $2.50)	Pvt. Eye J. Liddell, at loose ends on Coast, takes on disappearance case for movie bigwig; gets second job.	Gamblers, gunsels abound; dialogue spun out at times; gals especially chatty.	Moves in spots
ONE-MAN SHOW *Michael Innes* (Dodd, Mead: $2.50)	Ruckus in London art exhibition uncovers murder and other skulduggeries; erudite Yard follows through.	Coincidence is trumps, but handling characteristically suave, knowledgable.	Recherché
GAME FOR THREE LOSERS *Edgar Lustgarten* (Scribner: $2.50)	Big-shot Briton (MP and all that), caught in neat badger trap, tries fighting back.	Story too contrived to make characters quite real; not up to author's swell factual work.	So-so
CAMPAIGN TRAIN *The Gordons* (Crime Club: $2.50)	Somebody takes pot-shot at Presilential candidate on countrywide tour; finger points in several directions.	Most ground-covering mystery of year doesn't quite live up to premise posed by ingenious situation.	Medium

SERGEANT CUFF.

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on Friday as, little by little and then in great numbers, the votes swung to Stevenson. Out of deference to President Truman, who was waiting nearby to introduce Adlai Stevenson to the convention, the nomination of the candidate for Vice President was postponed until the next morning. Then Senator John J. Sparkman of Alabama was chosen at a session strangely hurried and deserted, considering the historical importance of the office.

The President's long-delayed entrance with Governor Stevenson was impressive. So was the scene-shifting which had preceded it, with the clearing of the platform, the substitution of mahogany desks and chairs for the plainer furniture that had hitherto been used, and the mysterious actions of Secret Service men and aides, all of whom scurried around as if they were stagehands performing their duties with the curtain up.

For the second time within five days Governor Stevenson addressed the convention. Once more it was unmistakable that no ordinary man was speaking. His modesty, his fine command of the language, his deep awareness of the burdens of the Presidency, his humor, his stark sensing of the challenges of our times, the elevation of his thinking, and the largeness of his spirit were again made clear.

It is not only the Democrats who have reason to be proud and happy because of the man they have chosen. It is the nation as a whole. Americans, regardless of party, can feel the same pride, the same pleasure, the same grateful relief that they knew when the Republicans selected Eisenhower.

Learned and observant students of our institutions from de Tocqueville through Bryce have feared that one of the weaknesses of democracy is its fondness for mediocrity. Bryce even wrote in 1896 an ably argued chapter to explain "Why Great Men Are Not Chosen Presidents." He would have to rewrite that chapter today. A worried nation can feel the more secure because of the knowledge that, no matter which candidate wins, an exceptionally able man will be in the White House. Both candidates were selected by delegates of the people. Both choices were made out of the seeming madness and confusion of such political circuses as conventions. Both refortify our faith in the democratic process.

This is the concluding instalment of "Elephant & Donkey in Chicago," two articles covering the Republican and Democratic Conventions. The first appeared in the issue of July 26.

On the Record

A Personal Choice by Edward Tatnall Canby

COMPOSITION, PERFORMER ALBUM NUMBER NUMBER OF RECORDS	*Recording Technique, Surface* ENGINEERING	PERFORMANCE AND CONTENT
FRONTIERS OF RECORDING		
MOLIÈRE: L'ECOLE DES FEMMES. Louis Jouvet, Compagnie Dramatique Française. Harvard Vocarium. (Three 12" LP's in album. Text, comment.)	Made at a Boston performance, a beautifully done tape of perfect clarity; occasional applause—aiding drama—is only indication. Nice feeling of space, not too distant.	A big scoop for Harvard—recorded by the traveling company shortly before Jouvet's death. Superb French declamation, fine acting, and a funny show. Perhaps the best recording in French to date. (Beginners beware—it's fast!)
THE VOICE OF FDR. Quentin Reynolds, narrator. Written, produced by Arthur Lane, music by Victor Young, with orch., chorus. Decca LP DL 9628	The first president to be voluminously recorded, FDR will be heard increasingly now that LP makes recorded speech at length both economical and listenable. This is a tape-edited (originals copied to tape, edited) radio-style montage of comment interspersed with sentences, paragraphs of FDR, blended with musical backgrounds and interludes. A calculatedly corny but expert and fast-moving job, the comment and music platitudinous in detail though well organized as to the whole shape; in spite of it the record is exciting by its subject matter, saved always from anti-climax by the infallible dramatic sense of FDR himself. Much unusual material—a remarkably wide FDR coverage. Speeches semi-chronological, not identified as to time and place. Next: How about complete FDR speeches, minus comment and music, on LP?	
JEAN RITCHIE SINGS. Traditional Kentucky mountain songs. Elektra EKLP-2	Recorded informally by this writer at various times, these show a natural "mike personality" in spite of varying background acoustics, occasional distortions. Dulcimer, guitar accompaniments.	From a singing mountain family, Jean Ritchie is a musician and artist of top rank; her remarkable sense of pitch, of singing style, the flow of both music and language, make this more than a folk-song record. Songs of still-active Anglo-American tradition, transmitted person-to-person.
FLORIDA BIRD SONGS. Produced by K. K. Kellogg and A. A. Allen. Comstock Publ. Associates, 124 Roberts Pl., Ithaca, N. Y. (One 10" 78 rpm plastic.)	Excellent recordings-in-the-field with realistic outdoor background sounds; tape-edited running commentary. Pressed on red vinylite.	A brief addendum to the top quality Bird Songs of America, Vol. 2, with some repetition. Cornell still clings here to 78 rpm.—5 or 6 minutes only on this. Includes rare Ivory-Billed Woodpecker.
SPOHR: VIOLIN CONCERTO #8, OP. 47 ("IN THE FORM OF A VOCAL SCENE"). K. Stiehler; Leipzig Gewandhaus Orch., Schmitz. SPOHR: VIOLIN CONCERTO #7, OP. 38. R. Schulz; Radio Berlin Sym., Heger. Urania URLP 7049		Exciting music for all who want new musical perspectives—Spohr was no giant but surely a next-to-top genius, equaling Mendelssohn in the large, more original by far; a lyric, utterly musical artist, radically experimental in forms, relatively conventional in harmonies. Concerto No. 8 with violin taking semi-vocal role, Italian opera style, is an unusual and prophetic work anticipating many later one-movement, semi-program concertos. Striking suggestions of Schumann, Weber. Concerto No. 7, a full-bodied formal romantic concerto, is again Schumann-Weber, a bit long-winded for the content. No. 8 is well recorded, No. 7 is not too clean in sound, lacks highs—more radio recording?
SPOHR: GRAND NONETTO, OP. 31. Stradivari Ch. Mus. Ensemble. SPOHR: SIX SONGS FOR MEZZO, CLARINET, AND PIANO. Alice Howland; David Weber, cl., Leopold Mittman, pf. Stradivari STR 609		The Nonetto, similar to Beethoven Septet, is florid early-Beethoven in style, most ingratiating. The songs are first-rate German lyricism, mid-Beethoven type, beautifully performed. Singers should investigate. (The cl. solo is adaptable to other instrs.) Excellent ensemble recording, typical of best small-company work.

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Ideas on Film

Eyewitnessing the World of the 16mm Motion Picture

A FILM EXPERT IS BORN

AS SIX thousand of its members met in New York recently, the American Library Association announced the appointment of its first Associate Executive Secretary—an energetic, good-looking, sharp-witted, open-minded woman named Grace Thomas Stevenson. It might be considered an embarrassment of riches that Mrs. Stevenson is also an acknowledged expert on 16mm. films. The story of how she came to acquire this additional virtue is as important as any episode in the entire history of non-theatrical films. It could be told with varying details for any number of librarians, teachers, writers, doctors, students, and other people who have revelled in the discovery that motion pictures can be excitement in its most invigorating sense. These are the people who, like Grace Stevenson, have taken films to their communities, to their work, and to their hearts.

Born and brought up in Kentucky "some while ago," Grace Thomas took her first job in the Evansville (Ind.) Public Library soon after she finished high school. A few years later she organized and opened a new library in the nearby town of Linden. After a year at a settlement school in the Kentucky mountains, she married and moved to Long Beach, California, and continued work there in a branch library. In 1927 she moved to Seattle where with the exception of two years' war work in a shipyard ("not as Rosie the riveter, but in the personnel department"), she was on the staff of the Seattle Public Library continuously until 1951.

It was in 1945, as head of the library's adult education department, that Mrs. Stevenson was asked to set up a 16mm. film collection. No one could have been more surprised than she. "The only 16mm. film I had ever seen," she is quick to admit, "was one shown to all the women at the shipyard. To me films were films."

With the encouragement of the chief librarian, John Richards, and with $1200 marked for initial film purchases, Mrs. Stevenson began reading the 16mm. periodicals and catalogs. There she got her first inkling of some of the topics films could cover and some of the values they might have in her work. "It was the beginning of a liberal education for me," she says. From the available descriptions she compiled a tentative list of possible selections and sent it with a request for comments to Virginia Beard at the Cleveland Public Library, the first and still the largest of public library film departments. A few films were ordered, received, and duly stacked on the floor.

In the spring of 1946 something happened to rouse Mrs. Stevenson to more than mild interest in this new work. At an adult education conference in Detroit a number of new 16mm. films were shown and discussed. She met the people who made and distributed the films. "They really fired me," she says, "—people like Julien Bryan, Tom Brandon, C. A. Reagan, Dennis Williams. It was talking to them and learning from them that really got me interested. I went home to do something about films for Seattle." In many ways, she says, it was like first seeing the Ballet Russe back in the early Thirties—a whole new world had been opened up to her and she was thoroughly absorbed in it. She read every book, periodical, and mimeographed communication she could lay hands on. She looked with keenest interest at every film that was obtainable. Through the Film Advisory Service of the American Library Association which operated for four years under Carnegie Corporation grants she was able to get valuable assistance.

One of the biggest problems was learning to run the 16mm. projector. "Not that it's difficult," Mrs. Stevenson says, "—a child could do it. I just happen to be the kind of person who is baffled by a light switch. I'm still inordinately proud of myself for learning to operate our Bell & Howell," and even after six years she still smiles broadly when she says it.

Grace Stevenson—"films are films."

With state-aid money the Seattle library soon had purchased thirty-five films (including such land-marks as "The River," "The City," and "The Brotherhood of Man"). A catalogue was printed, and in October 1946 the film library was formally opened as part of the new Adult Education and Film Department. There was no want for patrons. The *Seattle Star* gave a half-page account of the strange new activities at the library, and from then on all the library had to do was "stand on the front porch and beat them off with a club."

In addition to lending films to interested groups, the library sponsored many film programs of its own: film forums on current topics of significance ("we were always extremely interested in the field of public affairs"); Saturday morning shows for children ("the scarcity of good films for children has been a constant worry"); mental health film discussions (in cooperation with the local Mental Hygiene Association); sports programs (particularly on skiing, fishing, and hunting which are among Seattle's favorite recreations); and even amateur-produced colored slides and movies about the Washington countryside ("Seattle people always love the local product, and we have beautiful scenery there").

IN 1951 Grace Stevenson left Seattle on a year's leave of absence to direct the American Heritage Project of the American Library Association (an experiment in adult discussion financed by the Fund for Adult Education of the Ford Foundation). By that time the Seattle Public Library owned 376 films which in one month were circulated over two thousand times and seen by over sixty-three thousand people in Seattle. The University of Washington had also begun distributing 16mm. films within the area, and the Henry Art Gallery was holding special showings of art films. In 1949 Mrs. Stevenson (with Barbara Kennedy) had organized the Seattle Film Society, quite independent of her library work. In its first two seasons the film society presented such outstanding film-makers as Norman McLaren, Philip Stapp, and Maya Deren, who showed their own films and spoke. Membership in the Seattle Film Society grew from about 150 the first year to over 500 the second. There was even an enterprising new production company in Seattle specializing in films about the Pacific

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Northwest, with her friend Barbara Kennedy as distribution chief. By that time Mrs. Stevenson knew what a 16mm. film was, and Seattle knew too.

During the past year, as Director of the A. L. A. American Heritage Project, Mrs. Stevenson has been using films and books as a basis for discussion of political, economic, and social issues in America today. "We had already begun to feel the scarcity of good topical films a few years ago," she says. "Right now the situation is critical. We need good films on labor-management, on America's economic system, on current national and international situations—films with some punch in them, and above all films that are intelligently planned and creatively executed. It is not enough to show actors in costumes breaking their necks to get to a re-enactment of the signing of the Declaration of Independence. We need films that deal more with the *ideas* of men like Jefferson and Lincoln than with incidents in their personal lives. If anything is going to stunt the development of 16mm. films in this country, it will not be a dearth of audiences, but scarcity of top-quality productions."

These are severe words, but Grace Stevenson speaks them with the concern and authority of a professional. Now as newly-appointed Associate Executive Secretary of the A.L.A., she is in a better position than ever to have her words carry meaning to producers and distributors, the same people who first inspired her interest in films. Although the new position carries many facets of responsibility, Mrs. Stevenson is determined that ways must be found to facilitate the continuation of film work in public libraries and other adult education centers. High on her list of hopes is to find a method of re-strengthening the A.L.A.'s Audio-Visual Board so that others may receive the kinds of help and support she herself found so beneficial. These hopes are not to be counted as insignificant in her decision to take a new assignment which has meant leaving the library where she worked for over twenty years, leaving her home, her children, three grandchildren, and leaving a way of life that only a city like Seattle has to offer.

"I have never done anything which has interested me as much as films; nor have I ever done anything which has been more rewarding to me. The films themselves and the people I have met—not only pleasure in their company but what I have learned from them—have opened up a whole new orbit for me." These are Grace Stevenson's very words. They could be my own—or possibly yours.

—CECILE STARR

The Film Forum

THE LABOR SCENE

The Saturday Review's Guide to Selected 16mm. Sound Films

WORKING TOGETHER. *Produced by Eddie Albert Productions for the Twentieth Century Fund. Distributed for purchase and rental by Encylcopaedia Britannica Films, 1123 Central Ave., Wilmette, Illinois.* (20 *min.*)

This film has the inherent advantages of being a two-sided story of a labor-management situation, and a story based on actuality at that. To illustrate on film some of the findings of their published study, "Partners in Production," the Twentieth Century Fund selected one instance in which problems led to cooperation. The film was shot at the American Lead Pencil Company in Hoboken, New Jersey.

In 1937 hard times and difficult working conditions brought about the hurried formation of a union at the plant, and the company had little choice but to recognize it. Compromises were reached, difficulties were arbitrated, but bitterness seemed to increase on both sides. By 1940 the company refused further wage increases, and the workers went on strike. When finally they were convinced that the company actually was unable to raise wages, the union came up with one final suggestion: they would return to work provided they were permitted to make suggestions on increasing output and the workers would receive a share of the increased savings. The suggestion was accepted, and since then labor and management at the American Lead Pencil Company have been "working together."

By dealing with a specific set of events, the producers have turned out a much-needed and very useful aid for discussion. Films on important current topics usually talk in vague generalities or deal exclusively or fairly with only one side. "Working Together" deals honestly and openly with the practical aims and policies of both sides.

LOCAL 100. *Produced by the National Film Board of Canada, and distributed by its New York Office at 1270 Avenue of the Americas.* (30 *min.*)

This is a fictional story illustrating the way in which a good union can serve employees, and the ways a good worker serves his union. Proceeding from the unjust and arbitrary dismissal of a factory worker, the film shows step-by-step formation of a union, the help of an organizer from national headquarters, and the demands and compromises that are part of the contract negotiating. The film treats healthy trade unionism as an important factor in democratic living, and states organized labor's case in an intelligent level-headed way.

WITH THESE HANDS. *Produced by Classic Pictures for the International Ladies' Garment Worker's Union, 1710 Broadway, New York 19, N. Y.* (40 *min.*)

This is a shortened version of the feature film released theatrically a few years back, cut down to fit more easily into classroom and adult discussion periods. With a cast of convincing actors headed by Sam Levene and Arlene Francis, the film traces the growth of the union from 1910's unorganized sweat-shop days to present working improvements and benefits. "With These Hands" is a stirring chapter of American labor history, dramatic and at times even tearful. It is generally recognized as the most important film yet produced by a union, and certainly it well earns that distinction. Written by Morton Wishengrad; directed and produced by Jack Arnold and Lee Goodman.

UNION AND THE COMMUNITY. *Produced for the U. S. Army, and distributed for purchase only by Government Division of United World Films, 1445 Park Ave., New York 29, N. Y.* (18 *min.*)

Don't be misled by the impressive title. This film about the community welfare program of a Pennsylvania union does little to enhance either aspect of its subject. Pictorially and verbally it is slow, stiff, and perfunctory.

WHY PLAY LEAPFROG? *Produced by John Sutherland Studios for Harding College, Motion Picture Division, Searcy, Arkansas* (10 *min., color animation*)

Fourth in a series of color cartoons about American economics, "Why Play Leapfrog?" is not much different from the earlier films. According to the sponsors this film explains "in the simplest way you could imagine," the interrelationship of wages and prices. In the film story, "a worker in a doll factory discovers for himself that making more and better dolls at lower cost is his surest way to an improved living standard." It's that simple!

THE SHOEMAKER AND THE HATTER. *Produced by Halas & Batchelor for ECA. Available in the U. S. through A. F. Films, 1600 Broadway, New York 19, N. Y.* (15 *min., color and black-and-white animation*)

This film too is concerned with wages and prices. The hero shoemaker wants to make a lot of shoes and sell them at low prices; the villain hatter wants to make only a few super-wonderful hats and sell them at exorbitant prices. They both have their troubles, with the shoemaker finally deciding that he needs to be able to trade openly and freely with people in other countries if he is to get the materials he needs and find a market for his product. The problem is the same, but the solution isn't quite so simple.

—CECILE STARR.

*For rentals consult the list of *SRL* Film Referral Libraries, available at 10c a copy from Film Department, Saturday Review, 25 West 45th Street, New York 36, N. Y.

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THE NEXT EIGHTY YEARS

(*Continued from page 9*)

fore leads to a cut-throat competition which is not conducted by the old orthodox economic methods but by fighting. If the world is to recover stability, it will be necessary that industrial development and production shall somehow be internationally regulated and controlled, since a world of unrestricted national industrial freedom must involve continuance of the devastating wars that have so far characterized this unhappy century.

I am myself a lover of freedom, but in a scientific world freedom needs certain limitations that were formerly unnecessary. It needs limitations especially in the economic sphere. I find myself on this point out of sympathy with many men who consider themselves lovers of freedom. I believe in freedom in matters of the mind, but in the sphere of material production I think that freedom is no longer possible without disaster. The men I have in mind hold exactly the opposite view. They are of the opinion that production should be free, but thinking should be confined within the narrow limits of some authorized orthodoxy. So long as this outlook prevails I do not think we can escape the prospect of a long series of great wars, each more devastating than the last. Only international cooperation can bring great wars to an end, and international cooperation, if it is to be effective in this respect, will involve the international control of raw materials and the rationing of their use. We are as yet a long way from this, but when I think how much has happened in the eighty years of my life, I see no reason to doubt that equally astonishing things will happen in the next eighty years.

If scientific technique does not bring itself to grief by scientific warfare, various things may be expected during the next eighty years. I make little doubt that men will get to the moon. But, as the moon has no atmosphere, they will have to bring air with them and will not be able to stay long. It is a more serious matter to get to Venus or Mars. Mars, like the moon, has no atmosphere, or, at any rate, very little. Venus has an atmosphere, but they say it is poisonous. Mercury is too hot and the other planets too cold. So the rest of the solar system will not be much use from the point of view of over-population. But there is no known limit to what can be done on the surface of the Earth. Presumably all the present deserts will be made fertile. Presumably the Sahara will be full of populous cities, and the center of Australia will become a pastoral paradise. The Russians already have schemes for transforming Siberia by deflecting the waters of the Yenisei and raising mountain chains to keep off the north wind. The East coast of Canada suffers at present from a cold current, but they say that a wall built out into the sea for twenty miles from a suitable cape would cause the cold current to sink and make the winter in Labrador as mild as in England. I do not vouch for this statement, but if it is not valid, probably something very similar is. There is another possibility to be taken account of, which is that of manufacturing food chemically. There seems no good reason why we should continue

to grow our food laboriously in soil and allow ourselves to be dependent on the vagaries of sun and rain. Why not make beefsteaks in factories? And flour in workshops? I dare say that food made in this way would not taste very nice, but in time people would get used to it and a little "real" food would still be produced for wedding feasts and the banquets of Heads of States. Some very rich men would occasionally issue invitations saying in one corner, "Decorations will be worn" and in the other corner "Real peas." The practical cessation of rural population produced by such a change will have profound social and political effects. Everybody will be intelligent and hysterical, which will produce a paradise for politicians.

THERE is another possibility which, if it is realized, will be even more revolutionary in its effects. Most things that are at present done by human beings can be done by robots. Mechanical brains are being rapidly perfected, and it is hoped that before long only experts will be able to distinguish them from live people. If we are to believe Dr. Norbert Wiener, we must expect that within the next fifty years at latest a fully equipped factory will need only one man to press the button. All the rest will be done by ingenious mechanisms. At shareholders' meetings nobody will know whether what he is sitting next is a man or a mechanical stooge. This will make the work of management much easier, and if the machines can be taught to vote democracy will at last run smoothly. This perhaps is fanciful; but it is not fanciful that the labor movement, as it has existed since the Industrial Revolution, will of necessity be brought to an end. The armies of wage-earners who like their hours of labor limited and their hours of recreation extended, who demand increases of wages whenever there is an increase in the cost of living, will no longer be needed. Ninety-nine per cent of them can be drafted into the armed forces—though even this will be only a temporary outlet, since the robots will show a contempt for death that no human soldier can equal. We have been in the habit of thinking—at any rate, when we think as moralists—that people ought to be useful and that they show their usefulness by work. But if their work is no longer required, our whole ethical system will collapse and we shall no longer be able to say with any plausibility that it is wicked to enjoy oneself. The moralists will be forced to invent new unpleasant tasks to prevent that general diffusion of happiness which, as earnest men, we must all deplore. I have no doubt they will be equal to the task, and I think war is the method that they will employ.

So long as the human race is divided into two halves, each of which thinks the other half wicked, it can be plausibly maintained that it is everybody's duty to cause suffering. If such a view is not to prevail, it will be necessary that our moral outlook should become more kindly than it has hitherto been, and that we should cease to find pleasure in thinking of this world as a vale of tears. In my more cheerful moments, I allow myself to hope that when the pressure of physical necessity is lifted there may be a general development of kindliness and joy which will enable men to view with equanimity the pleasures of others because their own happiness will be secure. Such a world may perhaps come about in time. But in darker moments I am oppressed by the abysses of hatred, malice, and envy in the human heart, and I wonder whether man will ever permit himself the happiness that his intelligence has made physically possible.

We live in a moment of strange conflict. The human heart has changed little since the dawn of history, but the human mastery over nature has changed completely. Our passions, our desires, our fears are still those of the

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cave man, but our power to realize our wishes is something radically new. Man has survived hitherto because he was too ignorant to know how to realize his wishes. Now that he can realize them, he must either change them or perish. When we were children we were told fairy tales about magicians who granted three wishes. The people to whom this boon was vouchsafed were always silly in the stories and wished for something quite absurd. That is roughly the position of the human race in the present day. Caligula wished that his enemies had only one head that he might execute them in one fell swoop. But they continued to have many heads, and he was thwarted. Our modern Caligulas manufacture hydrogen bombs, and are not thwarted. If man is to live with the new powers that he has acquired, he must grow up, not only in his mind but in his heart. He must face the painful truth that disaster to his neighbor whom he hates is not likely to bring happiness to himself whom he loves. The world becomes every day more unified technically and more disunified psychologically. I think that education, if it were wisely conducted, could do a very great deal towards remedying this state of affairs. Children could be taught in school that where the interests of different groups appear to conflict, the conflict is caused by useless and foolish passions which inspire false beliefs to the effect that one man's success must be another man's failure. Schools everywhere are dominated by national States and inspire in the young the beliefs which the rulers of States imagine to be useful. It is not an easy thing to educate the rulers of States. I knew a psychiatrist who said that he could cure Hitler in ten sittings, but unfortunately Hitler had no wish to be cured. I wish there were a method of kidnapping all Heads of States and keeping them together in a sanatorium controlled by wise men. But as that cannot be done, the issue must remain in doubt. I shall not see the issue, but I allow myself to hope that it may be happy.

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(Continued on page 50)

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PERSONALS

EDUCATOR with 20 years of administrative experience, specializing in Hebrew and Russian languages, History, Anthropology, is desirous of making connection with publishing firm or government agency; can translate, interpret; has crisp writing style, is experienced persuasive speaker; background: teacher and educational administrator, trained in both Israel and United States; complete familiarity with both ancient and modern Hebrew literature; can furnish best of references; personal interview requested. Box L-256.

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DOUBLE-CROSTIC NO. 959

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

DEFINITIONS	WORDS
A. Minor character in Henry IV, one of Falstaff's companions.	84 145 12 2
B. French composer in the United States, connected with a college.	56 36 16 31 60 116 78
C. Those who are adept at changing their position quickly in any field.	66 130 85 3 139 17 34 70
D. Important food fishes of the world.	54 164 4 123
E. The science that treats of motions apart from their causes.	29 93 132 107 165 58 47 118 21 8
F. Observant.	127 90 113 161 14 121 157 72 99
G. American sculptor, painter, etcher (1877-; works in Museum of Natural History and Metropolitan Museum, New York City.)	168 26 42 129 1
H. Muse of music (Gr. myth.).	156 82 91 71 160 65 86
I. Inflated.	39 151 140 15 20 50
J. To blunt; to dull.	120 48 5 57 69 131 79 103
K. The character, sentiment, disposition of a people or community.	40 63 80 55 28
L. Character in "Barnaby Rudge", comforter of Mrs. Varden.	23 68 59 149 166
M. The broken English of the Australian aborigines.	6 22 41 167 33 158

DEFINITIONS	WORDS
N. The person or body having supreme or independent authority.	46 64 142 96 110 162 61 119 74
O. An important Abyssinian grain, yielding flour of good quality.	105 7 136 159
P. Vaulted; arched.	135 144 37 115 9 143 112
Q. The Civil War in the United States (preceded by "The").	35 122 98 10 134 111 44 137 18
R. Uttered a loud, long, mournful, wailing.	67 109 128 52 73 19
S. A better-than-even chance (comp.).	102 133 163 101 148 45
T. Shackled.	75 11 154 25 13 100 153 88
U. Chinese philosopher (1891-; ambassador from China to U.S., 1938-42; full name.)	92 38 89 106 51 114
V. Heeds; watches over the working of.	141 124 30 24 62 126 83
W. A contemporary of Shakespeare, credited with helping in some of his works.	97 27 104 117 76 108 32
X. An arhat (Chinese).	53 81 155 87 94
Y. Great English composer (1857-1934; "Pomp and Circumstance").	95 77 152 125 138
Z. An aunt (S. Africa).	147 150 146 43 49

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

■	■	■	■	■	■	■	■	■	1 G	2 A	3 C	4 D	—	5 J	6 M	7 O	■	8 E	■	■	■	■	■	■
9 P	10 Q	11 T	12 A	■	13 T	14 F	15 I	16 B	17 C	18 Q	19 R	■	20 I	■	21 E	22 M	■	■	■	■	■	■	■	■
23 L	24 V	■	25 T	26 G	■	27 W	28 K	29 E	■	30 V	31 B	32 W	33 M	■	34 C	35 Q	■	■	■	■	■	■	■	■
36 B	37 P	38 U	39 I	40 K	■	41 M	42 G	43 Z	■	44 Q	45 S	46 N	47 E	48 J	49 Z	50 I	■	■	■	■	■	■	■	■
■	51 U	52 R	53 X	■	54 D	55 K	56 B	57 J	■	58 E	59 L	60 B	61 N	62 V	■	63 K	■	■	■	■	■	■	■	■
64 N	■	65 H	66 C	67 R	■	68 L	69 J	■	70 C	71 H	72 F	73 R	74 N	75 T	76 W	77 Y	■	■	■	■	■	■	■	■
78 B	■	79 J	80 K	81 X	82 H	■	83 V	84 A	85 C	86 H	87 X	88 T	89 U	90 F	■	91 H	■	■	■	■	■	■	■	■
92 U	93 E	94 X	95 Y	■	96 N	97 W	98 Q	99 F	100 T	101 S	■	102 S	103 J	104 W	■	105 O	■	■	■	■	■	■	■	■
106 U	107 E	■	108 W	109 R	110 N	111 Q	112 P	■	113 F	114 U	115 P	116 B	■	117 W	118 E	119 N	■	■	■	■	■	■	■	■
120 J	121 F	122 Q	123 D	124 V	■	125 Y	■	126 V	127 F	128 R	129 G	—	130 C	131 J	132 E	133 S	■	■	■	■	■	■	■	■
134 Q	135 P	■	136 O	137 Q	138 Y	■	139 C	140 I	141 V	142 N	143 P	■	144 P	145 A	146 Z	■	■	■	■	■	■	■	■	■
147 Z	148 S	■	149 L	150 Z	151 I	152 Y	153 T	■	154 T	155 X	156 H	157 F	158 M	■	159 O	160 H	■	■	■	■	■	■	■	■
161 F	162 N	163 S	164 D	165 E	166 L	■	167 M	168 G	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

Solution of last week's Double-Crostic will be found on page 49 of this issue

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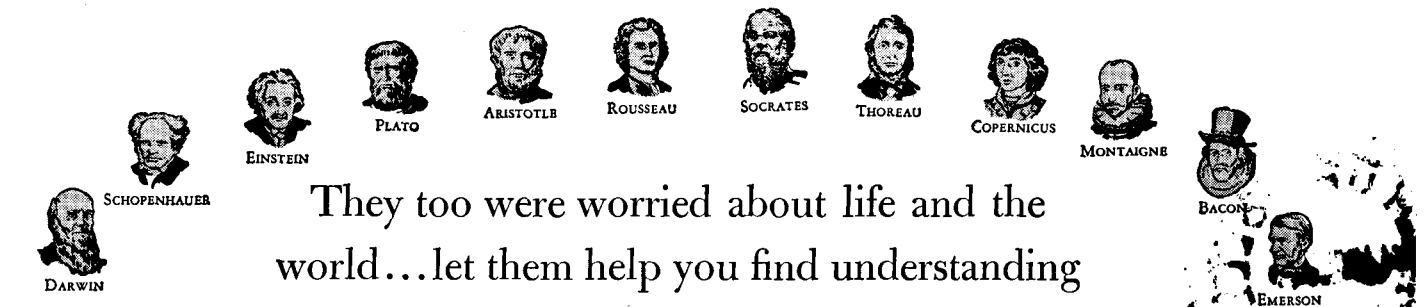

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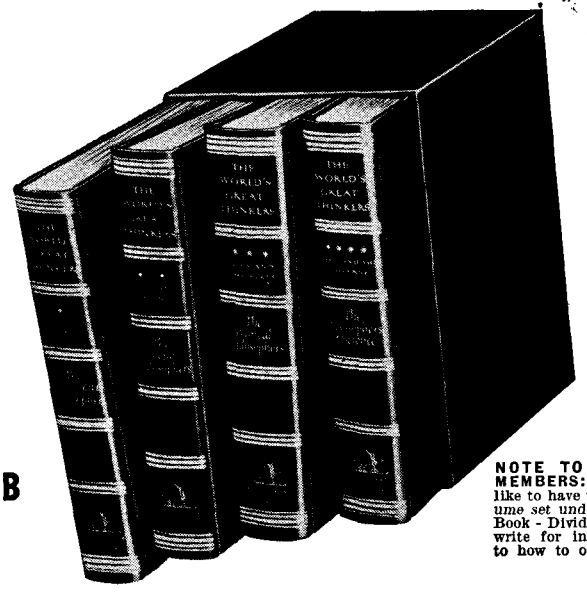

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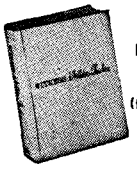

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